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MILLENNIUM - 2000 WHAT IT MEANS TO ME

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 1st March 1999

Bhavaraju Narayana Murthy
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TRIPLE STREAM

ART - EAST AND WEST ON THE SAME WAVE LENGTH

-I.V. Chalapati Rao

Ancient India which was for a long time the Cradle of Civilisation and Culture was also a Centre of Arts which included dance, music, drama, poetry, painting, sculpture and architecture. As Swamy Vivekananda said, "Here activity prevailed when even Greece did not exist, when Rome was not thought of, when the very fore fathers of the modern Europeans lived in jungles and painted themselves blue, even earlier when history had no record". The distinctive feature of Indian art is, its sponsors, exponents and practitioners were motivated by religious zeal and they entertained a firm belief that art in its noblest form should be directed towards worship of God. It is essentially an activity aimed at the production of the triple goals - Satyam (the truth), Sivam (the good) and Sundaram (the beautiful).

Whatever its form, Art is held to be the culture of the feelings, not their rank growth nor their forced bloom but their education and growth to fullness and perfection, to harmonious life and rhythm. It is concerned not with the passing shows and shams of life but the supremacy of spiritual values. Art in its purest and sublime form transcends the body which is "the sinstrument of life" (a phrase coined by Sal Bellow in 'Herzog') and passes through the cultural values of life to plumb the inner depths of the soul. Like the quality of mercy it is a two-fold blessing. It blesses the one who produces and the one who receives.

According to the belief of our ancestors, the whole world is a stage and the creator is the Director (Jagannataka Sutradhari). The true object of Indian art - be it drama, dance, music or painting, is to establish rapport between the creator and the creation. The characteristic genius of Indian art has been to reach the core of human existence by blending realism and idealism and emphasising the eternal values in a changing society. The river remains constant although the water changes. Bharata calls an actor a scholar and a genius who endeavours to lead the audience to a profound realisation of the ultimate goal of life. Shakespeare makes Jaques in his play 'AS YOU LIKE IT' compare the seven "ages" of man to a Seven Act drama unfolding the successive scenes from infancy to old age. Bharata said: "LOKA VRITTYANUKARANAM NAATYAM" (Drama is imitation of life). Nicoll too defines drama as "Imitation of Nature and Life". Cicero defines drama as "Copy of life, mirror of custom and reflection of truth". Coleridge says "Art is not a mere copy but an imitation". Aristotle says "Art appeals to pleasure". Plato qualifies it by adding : "Art ought to aim at pleasure but intellectual pleasure, not mere emotional pleasure". Art imitates things as they ought to be — idealised reflection of the original. Jagannadha, the Sanskrit scholar, says in '**Rasagangadhara**' — "*Ramaneeyata* (beauty) is that which generates in the mind transcendental joy". Abhinava Gupta considers the experience of 'rasa' similar to

the experience of the Brahman. "*Rasa*" is a technical term for a mental condition.

The same thing is said by Dryden "Drama is a just and lively representation of life". It is not an imitation like a xerox copy. It is a visionary projection in the Aristotelean and Platonist sense. In fact even a photographer waits for a few minutes to catch the supreme moment which reveals the best aspect of the man. Referring to that special sense which all artists should cultivate, Harsh, the world-famous photographer, says, "It registers in a fraction of a second the inward power of greatness. There is a brief moment when all that is in a man's mind and soul is reflected through his eyes, his hand and his attitude. This is the moment to record".

Art becomes powerful when imitation is reinforced by imagination as in Ravi Varma's mythological portraits, Michael Angelo's paintings in St. Peter's Church, and the frescoes and sculptures of Ajanta and Ellora. All great art and all great science, as Bertrand Russel says, "spring from the passionate desire to embody what was at first unsubstantial phantom, a beckoning beauty luring men away from safety and ease to a glorious torment. The man in whom this passion exists must not be fettered by the shackles of a utilitarian philosophy. To the ardour of such men, we owe all that makes men great — pursuit of vision". When total identification with art becomes a religious obsession, the artist becomes self-giving rather than self-seeking. T.S. Eliot confirms it: "The progress of a true artist is continuous self-sacrifice and a continual extinction of personality".

Economy is the essence of art. Restraint rather than exuberance characterises superior art. A.G. Gardiner wrote in his essay that Schiller burnt a whole city to produce the effect of horror whereas Shakespeare made Desdemona drop a hand-kerchief to create a truly tragical effect in 'OTHELLO'. Thus, art is suggestive rather than exhaustive. Excessive communication is counter-productive.

T.S. Eliot says in 'Sacred Wood', "We aim in the end to terminate our enjoyment of the arts in a philosophy and that of philosophy in religion". In this sense, art claims kinship with true religion which is free from ritualistic clap-trap. Religion cannot be divorced from morality. I.A. Richards, another literary critic, says, "Art deals with morality. It must be judged with standards of morality — but morality interpreted not in terms of eternity but in terms of psychology". He adds, "Man is full of impulses and what is good or bad which satisfies the greatest number of impulses". He wants us to judge aesthetic experience like Bentham judging happiness. Richards is doubtless a great critic but he appears to lose sight of the quality of the impulses in making this particular statement.

The question often debated is : Should art be didactic or autotelic (having end or aim in itself)? Tolstoy and Bernard Shaw express more or less the same view. They say that Art must point a moral or convey a message. It can be indirect. It need not be outright propaganda. The slogan 'Art for Art's sake' is as contemptible as eating for the sake of eating or sex for the sake of mere lust. Art

must be didactic or it is no more art than chocolates are food or lust is love. In 'The Sanity of Art' Bernard Shaw states succinctly what he regards as the functions of art: "Art must cultivate and refine our senses until their operations become highly critical acts which protest against ugliness, noise, discordant speech, corruption or anything inimical to good taste and cultured life". Bovee, the literary critic says, "Bad taste is a species of bad morals". According to Kalidasa, "Beauty (in art) transfers its quality to objects which are considered generally to be ugly". Ugly things resolve themselves into beauty. For example, one of the masterpieces of Rembrandt's paintings is the Meat Shop with its blood-stained meat and the flies. As Ananda Vardhana says, "Familiar things and expressions become beautiful when 'rasa' is added".

Art is the very antithesis of ugliness and selfishness. It is counter to all trivialising influences. John Ruskin wept publicly for the destruction of a Gothic Cathedral or a Venetian palace or a Swiss lake or an English river filled with 'old shoes', obscene crockery and ashes". His artistic heart could not tolerate the sight of any place of beauty defiled by ugliness or vandalism. Can we imagine dirty surroundings marring the loveliness of Tajmahal, Ajanta frescoes, Venus of Milo or Hermes of Proxiteles? But, mere beauty without a moral impulse can only be dubbed as second rate. Otherwise as Plato said, "The influence of Art can be as dangerous as the influence of Helen among the youngsters of Troy" - the face that launched a thousand ships and burnt the topless towers of Ilium.

Art should produce noble impulses. Hallingworth says, "A higher organisation of feeling is of more value to our whole system than a feeling that is crude and easily aroused". Longinus too is of the same view. He says, "The purpose of Art is not merely the production of pleasure but that of transport too". By 'transport', he means that the reader or listener or spectator should be enraptured and carried away with delight. Sublimity comes like a flash of lightning in a phrase, a line, a passage or even silence. Such a feeling comes when we read a play like Kalidasa's 'Sakuntalam', Shakespeare's 'Hamlet' or when we listen to soul-stirring music of Thyagaraja or when we see a masterpiece of Ravi Varma or Rembrandt or Rubens or any other great artist.

What presses the signet of eternity upon many a fleeting moment and imparts divinity to an experience in art is its universality. It is universality that puts the stamp of permanence on the temporary and the topical. It is this element of timelessness that distinguishes the classics and the epics from the mundane and matter-of-fact literature. Versification is not poetry. Speaking of the art of drama, the well-known critic Nicol says, "Universality is representation of feelings and incidents with such truth of human nature that the spectator is able to identify himself with action". It is the sense of feeling oneness with the situation or the character. If it is a stage drama, the artist has a notable contribution to make. When the actor and the character click and appear to be made for each other, Burbage or Sir Lawrence Olivier become Hamlet, Elizabeth Taylor

becomes Cleopatra, Richard Burton becomes Antony, Prithviraj becomes Alexander or Akbar, Saigal becomes Tansen and Nagaiah becomes Pothana. The successful actor 'incarnates' and not merely 'impersonates'.

Art lies in the concealment of art, which means the effort is not visible. As Tennyson said, "The simplest things are hardest to be done". From outside it looks easy and effortless, Alexander Pope defined poetry as "What is oft thought but never so well-expressed". Plan, preparation and inspiration are not observable. The product appears attractive, but the art remains hidden from view like Shelley's Skylark — "High-born like a king in the palace of skies, unburdening his soul like a rose in the foliage or poet hidden in the light of thought".

Time and circumstance condition the art. Shakespeare would perhaps have written differently had he not belonged to the Elizabethan Age which saw the efflorescence of creative art. 18th Century was the age of Prose and Criticism. There may be exceptions. Telugu poetry would not have flourished in the Age of Prabhandhas, had it not enjoyed the royal patronage of Sri Krishnadevaraya of Vijayanagar Empire. Time is also an infallible judge. A few works of art only pass the muster while the lesser ones will be relegated to the limbo of oblivion. Many present themselves before Time but only a few are chosen. As Thomas Browne said, "The greater part must be content to be as though they had not been found in the Register of God not even in the record of man". Good art as Stanley and Glassey say:

"bears within it the power to persist— some mysterious seed of immortality. It would almost seem as though there is a kind of language within language, the power of appealing to and being understood by men of many generations and ny races".

There is a uniqueness and a distinctive quality in the product of an artist based upon his personality pattern. The product and the artist's personality / philosophy are interconnected. As St. Beuve pointed out, knowledge of the artist's personality and his value system are preconditions for a proper assessment of the product. Every piece of art bears the insignia and signature of the artist himself. I agree with Oscar Wilde who said: "Every portrait that is painted with feeling is a portrait of the artist, not the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed on the coloured canvas". This is true, though somewhat exaggerated. This applies to every form of art.

The golden rule is, there are no golden rules. There is no manual of rules to bind art. There is no facile theory of universal appeal and all-time applicability to regulate the production of art. Just as poetry is organized violation of the rules of grammar, art is free. Aristotle's 'poetics' would have been different if he had models of Greek plays other than Sophocles, Euripides, Aristophanes et al., before him. Rules are derived from the performance of great masters. Chinnaya Suri's book on grammar is perhaps based on a limited number of models before it. Everybody knows that Cunliffe's Shakespearean Dictionary and Abbot's

Shakespeare's Grammar were specially written for the benefit of the reader of Shakespeare. Peerless Kalidasa and priceless Shakespeare are the free gifts of Nature. Their noblest worth is not there by plan or precontrivance. As Pope said, "Shakespeare was a law unto himself" so also was Kalidasa. This applies to all great artists. We cannot fetter their hands and stem the flow of inspiration. Therefore, Horace said, "With what knot shall I bind him who so often changes his countenance?"

Finally, the view that Truth, Goodness and Beauty relate to existence and transcendental joy and that the three belong to the different aspects of the divine is the quintessence of the Indian art. The Supreme is regarded as *Satchitananda*. The Gita says, "Whatever is glorious, good, beautiful and mighty is a fragment of My splendour". Keats thinks

'Beauty is truth, Truth beauty'. Emerson says, 'Beauty in its largest and profoundest sense is an expression of the universe'. Whitehead says in *'Adventure of Ideas'* : "In the absence of truth, beauty is on a lower level and in the absence of beauty, truth sinks into triviality".

Tennyson declares in *'The Palace of Art'* :
 "That Beauty, Goodness and Knowledge
 are three sisters
 that dote upon each other - friends to man
 Living together under the same roof
 And never can be sundered without tears".

Surprisingly there seems to be a large measure of similarity almost amounting to unanimity between the scholars and critics of Art and Literature in their views. East and West seem to be on the same wave-length on many things.

□

SPLENDID FLOWER

- Rev. Swami Dr. Garfield Jansen

A beautiful flower stood all
 by itself - alone

Enclosed by a wall of stone.
 Around the fence were flowers too
 But neither knew that the other grew!

Very often all of us like flowers dwell
 Very deep within our human shell
 And go through life not understood
 And not making friends that we should!

□

THE GLORY LAND THAT WAS INDIA

You should be proud that you're born in a country like India. Don't forget the following facts about India :

Some of these facts may be known to you. These facts were recently published in a German Magazine which deals with WORLD HISTORY.

India never invaded any country in her last 10,000 years of history.

India invented the Number System. Zero was invented by Aryabhatta.

The World's first university was established in Takshasila in 700 BC.

More than 10,500 students from all over the world studied more than 60 subjects. The University of Nalanda built in the 4th century BC was one of the greatest achievements of ancient India in the field of education.

Sanskrit is the mother of all the European languages. Sanskrit is the most suitable language for computer software - a report in Forbes magazine, July 1987.

Ayurveda is the earliest school of medicine known to humans. Charaka, the father of medicine consolidated Ayurveda 2500 years ago. Today Ayurveda is fast regaining its rightful place in our civilization.

Although modern images of India often show poverty and lack of development, India was the richest country on earth until the time of British invasion in the early 17th Century. Christopher Columbus was attracted by India's wealth.

The art of Navigation was born in the river Sindh 6000 years ago. The word navy is also derived from the Sanskrit word NAVGATH. The word navy is also derived from Sanskrit 'Nou'.

Bhaskaracharya calculated the time taken by the earth to orbit the sun hundreds of years before the astronomer Smart. Time taken by earth to orbit the sun: (5th century) 365.258756484 days.

The value of 'Pi' was first calculated by Budhayana, and he explained the concept of what is known as the Pythagorean Theorem. He discovered this in the 6th century long before the European mathematicians.

Algebra, Trigonometry and Calculus came from India. Quadratic equations were by Sridharacharya in the 11th century. The largest numbers the Greeks and the Romans used were 106 whereas Hindus used numbers as big as 10^{53} (10 to the power of 53) with specific names as early as 5000 BC during the Vedic period. Even today, the largest used number is Tera 10^{12} (10 to the power of 12).

The Glory Land that was India

11

According to the Gemological Institute of America, until 1896, India was the only source for diamonds to the world.

USA based IEEE has proved what has been a century-old suspicion in the world scientific community that the pioneer of wireless communication was Prof. Jagdeesh Bose and not Marconi.

The earliest reservoir and dam of irrigation was built in Saurashtra.

According to Saka King Rudradaman I of 150 CE a beautiful lake called 'Sundarshana' was constructed on the hills of Raivataka during Chandragupta Maurya's time.

Chess (Shataranja or AshtaPada) was invented in India

Sushruta is the father of surgery. 2600 years ago he and health scientists of his time conducted complicated surgeries like ceasareans, cataract, artificial limbs, fractures, urinary stones and even plastic surgery and brain surgery. Usage of anesthesia was well known in ancient India. Over 125 surgical equipments were used. Deep knowledge of anatomy, physiology, etiology, embryology, digestion, metabolism, genetics and immunity is also found in many texts.

When many cultures were only nomadic forest dwellers over 5000 years ago, Indians established Harappan culture in Sindhu Valley (Indus Valley Civilization)

The place value system, the decimal system was developed in India in 100 B.C.

WHAT THEY SAID ABOUT INDIA

(a) Albert Einstein said : We owe a lot to the Indians, who taught us how to count, without which no worthwhile scientific discovery could have been made.

(b) Mark Twain said : India is the cradle of the human race, the birthplace of human speech, the mother of history, the grandmother of legend, and the great grand mother of tradition. Our most valuable and most instructive materials in the history of man are treasured up in India only.

(c) French scholar Romain Rolland said: If there is one place on the face of earth where all the dreams of living men have found a home from the very earliest days when man began the dream of existence, it is India.

(d) Hu Shih, former Ambassador of China to USA said : India conquered and dominated China culturally for 20 centuries without ever having to send a single soldier across her border.

(e) Warren Hastings, the first British Governor-General of India said in his preface to the first English translation of BHAGAVADGITA "This poem will last long after British Empire ceases to exist".



ROLE OF INFORMATION TECHNOLOGY - FOR GOOD GOVERNANCE AND SOCIETY

T.H. Choudary

Just as chemical or metallurgical or electrical technologies enable the processing of raw materials into usable goods, to satisfy man's and societies' needs, so does information technology (IT) help the storage, processing, transmission and exploitation of information to satisfy a person's, company's, society's or government's needs for information. The invention of printing was the first big break-through in Information Technology. It enabled literacy and education to go up from 10% to over 80% within 50 years by making available vast amount of reading material. That reading also led to the Reformation in Europe. Other break-throughs for Information Technology were the inventions like telegraphy, telephony, wireless or radio, television, broadcasting, computers (from room size to desk-top to lap-top to palm-top and very soon. wearable ones). There had been breath-taking inventions in electronics and photonics, micro-miniaturization, super and mega-scale integration; optical fiber and communication satellite transmissions, electronification and digitization of all information, storage and display devices and the transport of electronified information on worldwide telecommunication networks, increasingly under the control of the sender and the receiver. Information covers voice as in telephony, text as in fax, images as in video and data as between computers. The limitation for transmission and reception of

information only from instruments connected to wires and therefore only from particular places has been dramatically overcome by earth-based cellular mobile, radio telecoms and now by satellite-based globewide mobile systems like the Iridium.

2. Information is knowledge and knowledge is power. Knowledge plus experience is wisdom and it is the wise use of information that gives advantage to those who have information. Humanity has progressed from agriculture revolution to the industrial revolution and is now moving to an information revolution where knowledge is the prime resource for production of goods and services. Just as machines have extended man's mechanical power and his convenience and comfort, Information Technology as commonly pictured by computers, is extending man's mind or brain or intellectual power. Information Technology devices like microprocessors are becoming mass appliances from pace makers for the heart, hearing aids and efficiency enhancers in automobile engines and devices to steer space vehicles on the moon. The computing power in the few micro-processors that are now in a Ford Motor Car is much more than all the computing power that was put in the space vehicle that landed the first men on the moon and brought them back. It is this awesome computing power at continuously falling prices and the computers being networked

over global telecom highways that is leading to the use of Information Technology in every sector of human activity — banking, trading, learning and teaching, entertainment, librarying, socializing, government, management.

3. In countries like India which undertook government-centered development since Independence, government has become obstreperous, taking in the largest fraction of the GDP as taxes and the largest amount of their savings as loans. Government is not confined to its primary role of defence, internal security, justice, primary education, primary health, irrigation and roads, but it encompasses production, industries, services and businesses. It is commonly known that most of government's money is spent very inefficiently and much of it, on the salaries and establishment of the Government servants themselves and yet every service is inefficient. And the delays and the non-transparency and controls breed corruption. Thousands of laws have been enacted, all ostensibly in order to promote and safeguard public interest but every one of them has been misused and abused for the benefit of the politician-bureaucrat combination and for insectification of the citizens. For example, in Andhra Pradesh, about 22% of the State's GDP is revenue of the Government and about 80% of it is spent upon salaries and establishment of Government servants i.e., 16% of the GDP on 1.4% of the people! While writing VISION 2020 for Government of Andhra Pradesh, we postulated that the Government's share of the GDP should be brought down to 12.5% and

80% of it should be spent for development and only 20% on the salaries and establishments. How do we do this? We define the Government to be SMART-SIMPLE, MORAL, ACCOUNTABLE, RESPONSIVE AND TRANSPARENT.

4 The first step is to demystify all the rules and procedures for laws and enable citizens to know them not by coming to Government offices because that is the beginning of corruption but from either their homes, if they are connected to the telecom network or from public information kiosks/ All work in every department is getting computerized. When once the information is not in files but in computers, tamper-proof, then governance becomes non-employee-centric. Today, any citizen making any enquiry with Government will encounter the following replies:

"We are not the concerned department".

"We have not got your letter. I don't know".

"We are not the concerned people".

"We are busy. Come tomorrow".

"This is none of your business of ours".

"We do not know anything".

"Concerned person is on leave. We do not know when he will come".

"The officer is busy in a meeting, you can't meet him" etc.,

But all these things can be overcome at a price.

5. People of India know how long it is taking for any project of the Government for completion. For example, an irrigation scheme to be completed. We also know because of the delay what are the cost overruns. Recently, a review by the Government of India of the projects, each one of which was costing more than Rs. 100 crores, showed that due to time-overruns, the initial estimates had been exceeded, as of today (the projects are still not completed) by Rs. 45,000 crores (US \$ 11 billion)! If every one of these projects could be monitored and those highest incharge of them had been knowing what was causing these delays, a tremendous amount of money could have been saved and benefits of the project could have been accrued to the people far sooner.

In Andhra Pradesh like in other states, just about 18 months ago, the plant load factor (PLF) of the State Electricity Board was about 54%. All its operations from generation, transmission, distribution, storage and movement of fuels and water had been computerized and daily information was captured on a computerized network and monitored by the Chief Minister himself. The PLF increased to 84%; the highest anywhere in the country! This meant that about 2000 Mega Watts of installed capacity costing over Rs. 6000 crores was obviated.

7. Then there is the case of housing for weaker sections. It is said that hundreds of thousands of homes are sanctioned for the weaker sections. Actually, if all the sanctions since about twenty years had been added up, every family in A.P. (About 15 million) would

have been provided with a house! There has never been any stock-taking of how many had been sanctioned; at what cost, year after year; how many of them had been completed or at what stage are they; how many of them are occupied; how many of them have been STOLEN (i.e., reported as completed, allotted, occupied but never were started and the money pocketed). If any question is asked even in the Assembly, the procedure would be: a circular will be sent up to the village level and some information will be obtained; where not obtained, some imaginary figures will be put and if another question is asked after six months, the same procedure is repeated and another set of figures will be given. Neither the questioner nor the Government of Andhra Pradesh which is responsible for the reply would ever bother to tally these figures. I can personally testify that this is what we have been doing while I was a Dy. Director General in the DOT. The Minister also knew and he too never believed but he had to give an answer and we knew that time would eat up every piece of paper and the information contained in it for us to come to any grief. But the use of Information Technology can profoundly change this as it has done again in the case of Andhra Pradesh. Once an MLA barged into the Chief Minister's chambers and in an agitated manner, almost demanding said that in his constituency 200 more weaker section homes should be sanctioned. A tactful Chief Minister did not say 'No', but said "Surely". They would be sanctioned and then he got on to his PC and extracted the information instantaneously. In his constituency, year after year he had the figures how many had been sanctioned at what cost

and how many of them are under occupancy how many are not occupied for want of electricity, water, approach road and from how many "completed" everything like door frames and windows had been missing and so on. He showed all the figures to the MLA and asked whether it would not be better to get those under construction completed and get those that got completed get occupied before some more were sanctioned. The MLA had only one answer, "Yes, Yes". The Chief Minister told him to get the sanctioned constructions expedited and the completed homes occupied and that he would then sanction double the number of homes that he asked for. Armed with the information that the Chief Minister gave instantaneously, the MLA could go to the various officers in the district and various departments to chase them to implement the project effectively.

8. In order that the Government departments at various levels collect, store, extract, interpret and use for decision, the various information updated almost daily, a State Wide Area Network (SWAN) for information transport is being built up. This is based upon an optical fiber-based, 2 MBPS connectivity of State Headquarters to all the District Headquarters towns in the first instance and it will be extended to the 1100 Mandals and eventually to all the villages. Within about 5 years, the information transport infrastructure will be built up, by hanging optical fiber cables on the electricity transmission pylons and towers and posts which are now going to almost all the villages. Each of the Government departments will have its own server for storing the information and making whatever is in public domain available, online.

This information can be obtained by people without coming to Government offices, from public information kiosks for e.g., the STD/ISD booths upgraded as tele-information centres (PTICs) equipping them with PCs. From these PTICs, public will be able to transact business with Government. For example, one wants to renew his driving licence or file a sales-tax return or ascertain what is the value of the property that he is wanting to transfer and therefore what would be the registration charges. He wants to get an encumbrance certificate from a register. These he would be able to obtain without going to any office within a few minutes from a PTIC. The method of paying is also being worked out so that for payments, he would not have to go to any Government office.

9. The SWAN could be used for not only information transfer but for video conferences between the Field Officers and the Directors and Commissioners and Ministers in Hyderabad. Every Government department / state-owned enterprise like the State Electricity Board and the State Transport Corporation and hospitals will have their own local area (LANs) and Metropolitan Area Networks (MAN), all of which will be connected to the SWAN. It is realised that the 2 MBPS speed will not be sufficient but plans for the alternative of using the gigabit capacity, optical fiber-based infrastructure to be provided by a joint venture involving the APSEB, is contemplated.

10. Yet another measure of making Government simple and accountable at the lowest level is the scheme, 'Prajata Vaddaku Palana' — Government at the door-step of

people. In this scheme, all the villagers are assembled at one place usually at the Panchayat office and Government officials from all departments are also collected there. The meetings are conducted with the Chief Minister and other Ministers participating not all at the same place but with villages assigned to different ministers. Such physical meetings can only be a few in numbers. Therefore, to overcome this number limitation, IT is going to be used. There will be mobile vans fitted with V-SATs (Very Small Aperture Terminals) i.e., Satellite Earth Stations to facilitate video conferencing, involving bothway communication between the village meeting and Minister or Chief Minister or whosoever it is, in Hyderabad. A number of such mobile vans will be positioned in different parts of the State and these will be moved from village to village for the electronic meetings. From that village site, it will be possible to get every information on the SWAN and on the Internet and through the Public Switched Network(PSTN).

11. There is not one activity of humans or their Government that would not benefit by using IT for export of software and for India to earn billions of dollars - 40 MN dollars or Rs. 160,000 crores by the year 2008. But that can benefit companies and a few individuals engaged in such business. That is not all the aim of the Government. Government is clear that IT would be used extensively for governance to improve governance and the purpose of the Government is to promote human and economic development. In this, it will be promotional and not executive. Government of A.P. is clear that it is the people's enterprises and initiatives that shall accomplish development and that Government should only be a facilitator and remover of all obstacles. Its leaders can place before the people a great vision of enabling oneself by excellent education to be enterprising and to be creating wealth and to provide employment for those who are not so endowed with either education or enterprise or wealth.

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A PLEA TO PEACE (Sonnet)

Ms. Dr. H. Tulsi

O Peace! For ages now, have we not invoked
Your grace by chanting your name ceaselessly?
We are sorely tired; our voices are all choked.
Must you still evade us so mercilessly?

What will you accept as our humble libation?
In vain we've tried to offer you, at various
stages,
Of Courage, Faith and Hope a sweet
distillation.

Our Labour, too, has failed to win you as its
wages.

Ah! you're too precious to be won so cheaply!
For you, much more costly things we need
to barter.

We'll need to place, one by one, successively,
The rarest things on earth at your holy altar—
These being Love, Content, Selflessness,
Sacrifice, Compassion and Generousness.

□

FUTURE OF HUMANITY

V.G.K. Murty

A Managing Director who had recently retired was told by his doctor that his heart was showing signs of strain and so he should be careful and daily take some mild exercise. One day, over a drink, he remarked to me : "In this competitive and industrial society, you have to die a thousand deaths before you get sick and after that another thousand deaths before you actually die because the medicines which are also part of the industrial society will keep the agony going. Ah, but this is a great society".

This reminded me of a book I read long ago., J. Krishnamurthy on Education. In this book JK said, "A great society is not necessarily a good society". So what are we going to do to change the conditions of this 'great' society? What is the role of teachers in this connection? In a good society there will be freedom living side by side with order. Freedom means the absence of authority of ANY kind - whether religious or political or economic or traditional. Order means intelligence and sensitivity of perception. A good teacher should be able to inculcate in the student a sense of both this freedom and order at the same time. So, now the question is : "How are we going to be able to bring about such an 'education' for the young?

The question appears to be simple, giving the impression that this education is a matter

of policy and organization. You can learn algebra in a few years. But can you learn 'freedom and order' like this? In this market-oriented society one gets the impression that everything can be made or manufactured and purchased. Can you make or manufacture or purchase 'freedom and order'? Moreover, What is the purpose of Education? We need to be very clear about this. We need to be very clear also about our CONCEPT OF MAN. What kind of man do we want to produce? Is education intended to increase the capability of the person or the 'goodness' of the person? These are two quite different things. Aren't they?

And to my mind, an even more important question is : "Does increasing the capability of a person increase the 'freedom and order' in the person in the sense that we have been discussing?

And so, arising from this, the question is : IS EDUCATION IN THE SENSE WE ARE DISCUSSING AT ALL POSSIBLE IN THE SOCIETY AS WE KNOW IT? J.Krishnamurti himself has complained that the schools he had been running at Rishi Valley and the one in Northern India had not produced at least ONE educated person of his conception in all the several decades that they were running. Surely this observation is of great significance.

In a long talk which Krishnamurti had with David Ohm (If I remember right), the question was discussed as to what was to be done because some thing had to be done and that urgently, seeing the chaos that was going around the world today. Krishnamurti then thought that the only way was education. That was why he started those schools. But, even the schools did not produce the desired results. The difference between animals and human beings is that human beings can be educated. Animals act by instinct. Man's mind is capable of being educated into seeing reason and he can be educated so as to open up his own intelligence. Since the earliest time, man has developed the idea of education to make the human being a better human being. Man's mind is capable of receiving information and reacting to it and it is even capable of inspiration. Reason and intelligence are the chief characteristics of man's mind. When the resigning capacity and intelligence are fully opened up, man can be superman. A Yogi is said to be such a person. The mind of Yogi at rest, we are told, reflects the universe.

But then the question arises: "If man really has such a supermind, why is there so much conflict"? The following are the reasons:

1. Conditioning.
2. Nature of the common man.
3. The character of any society at a given time.

A state of mind that has 'freedom and order' implies the freedom from all binding

factors. The binding factors are inherent in all the three above. In fact, these binding factors are the "natural condition of the common man". Since each one is bound by his own likes and dislikes, there is conflict in society when people have to deal with each other. The supermind and the superman can exist only when the binding factors are removed. The superman might be able to see the binding factors in himself and be able to set them aside. The common man cannot. We often hear people saying: 'You can't expect everyone to be a YOGI'. The common man acts according to tradition, habit and the norms set up in society. He also acts according to his likes and dislikes created by his conditioning often on impulse. The price of onions can make him shift loyalty though it may have nothing to do with the political parties or national interest.

So, now we have these two facts. (1) The superman does not need the education in the sense we are talking about. (2) Education in the sense we are talking about cannot be imparted to the common man in schools and colleges because the common man is bound by too many factors to receive that kind of communication in schools and colleges. Moreover, the teachers, being themselves common men, cannot communicate such message.

Let us study the principle by an example. You can study law in a college but you cannot study Dharma in the same way because Dharma is not text- book concept. The common people of India understand Dharma

though they may not know law. Dharma is a moral concept, but law is only a legal concept. People understand moral issues connected with life. However, you will find that the idea of Dharma still survives in the villages of India, but not very much in the cities. An illiterate beggar or a trader or a farmer can speak of Dharma in the villages. They all understand the significance of Dharma. How does this happen? It happens because people understand the significance of the word by long usage, perhaps over centuries. It is so to speak the current coin among the people. In the Upanishads after completion of education which was mostly religious, the Guru tells the student when he is about to go out into the world as a householder: DHARMAM CHARA, SATHYAM VADA (Tell the truth, Do your Duty). Dharma as a word in usage in India has very ancient origins. Generation after generation the meaning of the word in all its aspects becomes clear to the young student by example and practice of the elders and by common usage. It gets hold of the mind and becomes a moral law and moulds the mind.

Education has essentially two aspects - learning skills for the practice of a trade or work for earning a livelihood and secondly the formation of character. The former can be learnt in schools and colleges. But the latter is a matter of culture and can be moulded over the course of many generations of certain accepted norms in society. In today's world of politics, competition and materialism, you cannot possibly impart any kind of education for formation of character because the norms

themselves accepted in society do not emphasise character. I for one cannot possibly think of combining political, economic and scientific education with "character."

In a conversation with David Bohm, J.Krishnamurti once asked: "As a scientist, would you say that this 'infinite understanding' (obviously a state of mind that arises out of that internal freedom and order) is not possible alongside the culture of science and technology"? to which David Bohm replied: "As a scientist, I don't see why it should be". To a scientist well-versed in the problems of sub-atomic physics, it may be evident that there is more to life than industrialisation and scientific theories. To JK whenever he had to earn his living, that infinite understanding may be possible. But what about those who have to work on the shop floor (hell on earth) or to those who have daily to encounter the deceptions, intrigues and the concealed violence in offices and politics and administration? JK himself has said that competition is destructive, fatal. This is where most eminent men make fatal mistakes whether they are religious men or others. They expect the common man to be like them whereas the common man cannot be expected to act even with common decency unless.....

Well, it is that "unless" that we have to find out.

There is an old Telugu saying : "There must be fear or devotion". If both are absent there will be hell on earth. Men must be decent

and understanding to one another. But, if there is competition instead, with all its deceptions and violence, then what?

The point must be clear to the meanest intelligence that you CANNOT have decency between men in a society dominated by political, economic and social competition. Then what is J,K, talking about.

While there is this deadly competition around, a few schools run by JK or anyone else are not going to make men decent towards one another. Education is part of the total culture of any society. You cannot have good education in a bad society. In a market oriented society, how can you have any other kind of education except a market-oriented education? A moral teaching is not possible in an immoral society. The whole thing is ONE package and the different segments of society cannot be separated.

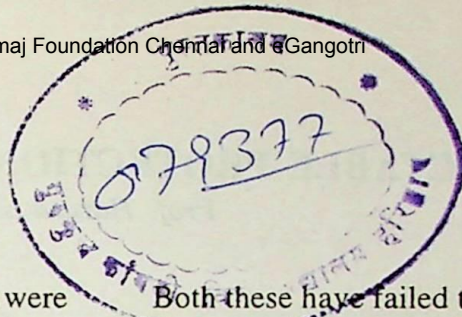
A hundred years ago, Vivekananda said "The world is controlled by half-a-dozen Shylocks". Today there are hundreds of thousand of Shylocks in the political and industrial field and even among people as consumers. I don't think that you can possibly miss the point that the kind of education that JK is talking about which creates an internal freedom and order is not possible without getting rid of these Shylocks whose motive in life is not the education of man but only profits and power. I have read many articles by many 'eminent people' and heard many speeches on the Radio and the TV. They all deplore the 'inadequacy' of education as it is today, but assume that there can be moral

education in an immoral society. Unwise persons but and they are great men with roots in the universities, politics and administration. How to get rid of these persons is the most important question. There are others equally foolish who think that just by talking of Saraswati Vandana, things can be changed. And in this as in many other things, the newspapers are totally illiterate. All these are just word peddlers. The world today is overridden by political and economic conflicts between people, groups and nations. Education can no longer be considered as a 'state subject'. Education today is a WORLD subject. It is a WORLD subject. There must be agreement at world level that certain elements of this kind of 'moral' education will be included in the curricula of all schools in the world.

This kind of education must be secular and deeply religious. At the same time, it should have nothing to do with groups or nationalities but should be considered as education for man as man. There is wealth of wisdom in the world's classics which can form the basis for evolving the elements of such a curriculum for world education.

A New World Order:

Sensible men and intellectuals have been talking about New World Order for deacease now. Some twenty years ago, I read a book entitled "On Just New World Order", which was a compilation of the ideas of many men around the world. One world leader though that if everybody knew everybody's language,



there could be a new world order. There were many other equally superficial suggestions. But the one who came closest to the problem was a German who wrote that at the bottom of the world's problems is POWER.

“With the discovery of power began the ruin of mankind”.

We must try to understand the basic meaning of the word “POWER” before we can understand the problem properly. POWER essentially is the instinct of man to exploit another. It is one of those animal instincts that is still inherent in us. In the absence of a good king, says Manu, the strong will roast the weak like ‘fish on a spit’. POWER, EXPLOITATION, TAKING ADVANTAGE OF, CAUSING PAIN TO OTHERS AND ENJOYING .. These are the general features of power. Each one of us has this animal instinct. Human means being beyond this animal instinct. A Dog bullies a cat. A Cat bullies a rat. America bullies Iraq. While individuals or nations might derive pleasure from this power in the short run, in the long run, it is destructive of humanity.

Mankind has tried to curb this animal instinct in man—

- (1) by religion and religious teaching. But religions have failed and are being rejected.
- (2) The Local System creating institutions and organisations and a legal system to punish excessive animal instinct.

Both these have failed to curb this animal instinct. According to J.Krishnamurti, man himself must realise the destructive nature of the animal instinct; he must become virtuous by himself.

The question is : How to evolve a system of education that will help man to become virtuous by himself? And that too, on a global scale. We need a third revolution - a revolution beyond religion and law.

There are those who think that man CANNOT be educated. His nature is like that of a dog's tail. If you try to straighten it, the dog will turn around and bark. For good or bad man can be made to behave only through fear. The Basic question is how to make man have a deep respect for his own character and for another man as man? And to clearly understand the effect of his thoughts and actions on himself and others. There are those who think that in his present incarnation, all that is not possible. J.Krishnamurti thinks that if you can set aside the past, that is to say your conditioning, mutation of mind is possible.

Perhaps there has to be a PRALAYA or deluge as in the days of NOAH'S ARK to bring about that kind of mutation in man for after such a deluge he has to forget everything and start again. Great men of India, the editors of newspapers, and the media in general must give more thought to this problem in the interests of the future of humanity

□.

RESPECTABLE PROTECTION FOR THE ELDERLY

Prof. Hazara Singh

During early seventies we had an American, Dr. Raymond Griffith, as a guest teacher in English at Punjab Agricultural University, Ludhiana. He asked me hesitatingly one day if incestuous marriage was accepted in India. On my looking askance at him, he stated that almost every week one or another acquaintance had been approaching him with the request

'Dr Griffith, I am marrying my daughter next Sunday. Please attend the function'.

I felt amused and said 'He meant that he was going to solemnise the wedding of his daughter'.

Griffith exclaimed 'Oh! He should have said that he was marrying off his daughter'.

I considered it as an opportune moment to have a puzzle solved. 'Raymond' I said, 'Your surname is Griffith. How is it that your mother is called Mrs. Mary Hicks?'

Griffith laughed and replied in an easy tone 'After my father's death, mother chose to marry one Mr Hicks. She did not drop that surname even after legal separation with her second husband. I send her a card regularly on Mother's Day. Whenever I am in the States I call at her with appointment in the home for old people'.

Griffith also informed that after every such visit she invariably ascertained whether he carried sufficient money with him. On my asking the purpose thereof he said 'The gangsters frequently waylay the people driving home late at night. If their victim does not have sufficient amount to meet their expectations, they hit him hard contemptuously for he lacks respectability according to their norms'.

I felt uneasy to learn such unusual things about a country, the dreamland of many. For making me feel relaxed, he told me 'My mother shows with pride to her colodgers the letters she receives from you. Few people in USA find time to communicate through writing and they find it convenient to talk on phone. Printed cards, suitable for each occasion, offering a large variety are available which are posted to cover corresponding social obligations'.

After a pause, he continued 'The colodgers envy my mother when she reads to them your long affectionate letters because they never receive any such communication from their offspring even'.

After he left, I kept buzzing 'East is East, West is West, never the twain shall meet'. To my great astonishment they met at my home itself.

We are an ageing couple living in a spacious house, constructed keeping in view the needs of a joint family. Our children are well settled but scattered in three countries. Hence the upkeep of an empty nest entails a lot of physical exertion. They talk to us often on phone to ascertain our welfare but expect us to keep writing to them detailed letters for filling their emotional gap.

During May last we became the victims of a burglary. Earlier in the afternoon my wife received touching and fascinating Mother's Day cards from USA and Canada. There had been a duststorm followed by showers in the evening. We had a nice sleep. Surprisingly, neither of us felt the urge to go to bathroom that night. When we woke the next morning, we found the other bedroom bolted from within. Lo! The studyroom as well. On going out we discovered that the glasspane of a window had been removed and the grill unscrewed. The almirahs had been ransacked and a locked trunk removed to a corner of the courtyard. It had been broken open and the contents lay scattered around it. The condition in the studyroom, to which the entry got provided through the combined bathroom, was no better. Being present at home, we did not expect any such daring breaking-in. The steel almirah in that room remained unlocked. A day earlier I had drawn a handsome amount from the bank for the routine biennial repairs. The purse lay on the table. I knew precisely what I had been deprived of. My wife, who is more methodical in safeguarding her valuables and effecting savings than me, took time to ascertain her loss. The burglars had been choosy. They lifted

yellow metal and cash only. The loss exceeded a six-figure sum.

Old age coupled with pain in knees restricts my movements. I rang to my eldest son who reached within an hour. Finding that we had escaped any physical harm; he heaved a sigh of relief. When I remonstrated that why he had been ignoring my advice to remove his jewellery to the bank locker, he submitted calmly 'I had kept a part of it at home to ensure your protection. Imagine, if after ransacking the almirahs, the intruders had not found any cash or ornaments, they were sure to awaken you and mishandle even to find out where the valuables had been hidden. On your resistance, the desperadoes could have gone to any extent. Material loss does not mean much. Thank God, that neither of you needs hospitalisation. In that event there would have been none to attend to you there for long'.

In a flash I got reminded of what Griffith had talked two decades ago about respectable protection from antisocial elements. The police was informed. They came, inspected the site, found fault with us for our being careless, advised us to pack the scattered articles and have the grill refixed, but showed no inclination to register the first information report on the plea that nothing was going to come out of that. Being a local officer, my son could persuade his counterpart in the police set-up to have at least the report registered. We were obliged after thirty six hours of the mishap.

Alongwith that started a stream of callers - friends, neighbours and fun-seekers. After

the preliminary what and how, all congratulated us for our having escaped any physical harm. Some of them even indulged in philosophising. I normally choose to sleep in the studyroom, because the cooler in the bedroom aggravates my knee trouble. It was sermonised that the Almighty managed our safety. Had there been no squall followed by showers, the hot weather would have necessitated switching on of the cooler, leading to my opting to sleep in the

studyroom and thus exposing myself to a possible encounter with the intruders.

We are sadder and wiser after the event, but we ponder often that the police being busy with its other more important tasks, if packs of burglars continue to break in, what shall ensure our protection next? Electrical gadgets parchmentscrockery till we get pushed to a home for old people.

□

JUNGLE

Dr. B. Parvathi

Days grow heavier as years roll by
 Choking a heart and muddling a mind
 There is not much fresh air in the human jungle
 where
 Minds sacked in self
 Suck up all oxygen and leave black soot
 Of falsehood and lies. We mask our ugly
 Raw passions of hate, jealousy, anger, dislike,
 In sharpened words, steady looks and cold
 smiles.
 Only city people smile a meaningless smile
 Which hides so often a cold intent. A big
 pretence
 Is life tucking away dreams for a tidy today
 For a sterile tomorrow where we do everything

We have already done. A machine like
 existence
 For heartless humans. Pretend, imitate, copy,
 Store, serve the self well for the soul has no
 place.
 Pounce on them that are weak, catch and
 Cash weaknesses, for civilization of hearts
 Is yet to come. A careless prowling will land
 In a fury of rights. Kindness will earn
 More bruises than one. Birds or sparrows
 Should nest atop trees or high places
 World is a care life is a care ego is a mire in a
 great forest world
 It sucks and finishes like a carnivore without
 traces.

□

ADVERTISEMENTS - BANE OF SOCIAL CONSCIENCE

Jaswant Singh

The students of marketing would remember their first session where they are told about three points of marketing - Product, Price and Publicity. It is emphasized that even the best of products could flop for want of publicity, which in effect means that public eye must take notice of the product and then, with electronic media Blitzkrieg merely bringing the product to public notice was not enough. It must hit their other senses. With the coming in of marketing agencies, the third point in marketing became all important, sometimes even at the cost of the product. What was aimed at was, again, how to get the attention of the public. Advertising agencies started recruiting creative artists whose imagination went far - sometimes even to the extent of not only being abused but also ethically unacceptable. Many of the companies were even hauled up before the 'MRTP' Commission for making tall claims which were actually not correct (i.e. dishonest claims). Certainly this is not the aim of marketing. We'll examine some of the most absurd advertisements current today and the reader can judge for himself as to what impact these ads are likely to have on young impressionistic minds!

The first to come to mind is that of Jai Lime Soap. We are shown a young lady trying to push a soap bar into a small window leading into bathroom. When did we start keeping windows to bathrooms? The soap bar being large, the lady picks up a hammer and breaks

the walls to adjust the 'soap'. What is the message? Pure and certain absurdity! was it the best way to make known the fact that the soap is available in bigger size also? What a pity!

One of the most absurd advertisements going on today, and for quite sometime, is that featuring Azhar and Jadeja in the Pepsi promotion Ad. It depicts both the heroes biting at their bats at the command "Eat" and whispering 'Lo Khaa Liya'. And then they use their bats as pillows at the command "Sleep" and say "Lo So Liye". When "Drink" command is given they refuse to obey and start jumping like monkeys, holding Pepsi bottles in their hands. Again what do the producers/ sponsors want to convey? it is more unfortunate that in search of money our role models (which Azhar and Jadeja are to the younger generation today!, don't even think twice what they are doing? The other Ad of Pepsi features Azhar only alongwith the cardboard team. When he mutters "more cricket more Pepsi", he is sitting alone - perhaps indicating that he is the only one to survive - forgetting that whatever he is, he is owe to his team mates. Moreover 'more Pepsi more cricket' is more appropriate than the otherway round.

Another hopelessly absurd visual ad. is again for Pepsi - featuring Sachin. This one has made a joker of Sachin Tendulkar too. One fails to understand what he is doing when he

brandishes his wicket around and finally blows dust from it. Obviously the sponsors believe that the viewers are morons who only need to be shown their Heroes with the product in hand and any absurd thing will do to force the product on them. And at last, Pepsi has got a big snub for their "Height of absurdity" from none other than one of their competitors viz., Thumps Up, which begins with two monkeys biting their bats and a background voice saying "If only some people had common sense" and it closes with "Don't be a bunder, taste the thunder". What a stumping effort!

Some of the advertisements are so vulgar and unethical that no one can see with the family. Today there is so much talk about feminism, women's liberation and empowerment of women. There is also a lot of hullaboo against the exploitation of the woman's body. But it appears that all this is only an eye-wash. Otherwise how could the self-proclaimed feminist and women-rights NGOs tolerate such vulgarity and demeaning of not only woman's body but also her soul? I'd like to put before you some of the ads which have pricked my conscience.

To begin with there is an ad featuring Rahul Dravid promoting Nippo Batteries. It begins with "What is Rahul Dravid doing when he's not playing cricket?" and then the cricketer is shown surrounded by young lasses and he is taking snaps. The girls are scantily dressed (as usual by advertisements). What has the Nippo Batteries to do with the girls (or other products). Isn't it only to hook the baser

instincts of the males by (mis) using the woman's body? Is there any dearth of photogenic material - nature, wildlife, even cricket itself? But no, the idea is to use the woman's body to promote the product. And then we talk of eve-teasing?

There is another advertisement which is totally vulgar. This one is also promoting a soft drink - but now it is Coca Cola. It begins with some road-side romeos accosting a tomboy girl with, "Ai, kya bolt, too?" and then she starts drinking Coca Cola in a pose that reveals all her contours. It appears that one of the Khajuraho statues has been transplanted right in our drawing room sans its artistic content. One wonders what the lady's contours have to do with the quality of the soft drinks. Will any women libber justify the sequence of events in the advertisement? But it has not drawn any reaction from any quarter! Obviously this is going to encourage the road-side romeos to repeat the sequence in real life! And why not?

An advertising promoting 'moods' condom begins with a handsome man entering the house and the lady, who is actually waiting for him, throws the house-hold goods (as if they have been donated) at him. And then the young man gets hold of the lady in his arms to control her, falls down and 'loses control' over himself - in public view the lady smiles and we are given the message that, "you never know when you may need moods condom". Do you need to ban only blue films? Can there be any justification for this vulgarity right in our

drawing room when we are sitting with mothers, sisters, brothers-both married and unmarried?

If your conscience has not yet been pricked enough, the advertising promoting Denim Jeans Cor (is it a perfume) will certainly prick it - but only if you have some respect for the women. This is one ad which not only commercialises woman's body (which almost every second ad is doing) but also puts her soul on sale. This is the one which tells us that the human female is worse than her four-legged counterparts and gets bowled over by the dress a man is wearing or the fragrance (that too artificial) emanating from his body. It then proudly announces "A man who doesn't have to try too hard", indicating that if a man has Denim (whatever it is, trousers or perfume), the lady will come to him on her own - even leaving her earlier commitments! What a

pity! what is left in exploiting the woman as a commodity?

There is one by "Directors Special" - The makers of IMFL (Liquor). It proclaims "Chase the desire". This is totally against our Indian ethos. We have always bragged about our moral values - and one of such values is to curb our desires (remember lord Buddha, Mahavir, Guru Nanak, even Gandhi). In fact the whole socialisation process aims at making the child learn to control his desires. If we all start chasing our desires, where'll we end? Chasing the desires is not the human quality. But every one appears to be oblivious to the attack on our culture through this ostensibly harmless advertisement. The rot has already set in and can be seen in daily newspapers eve teasing, looting, rape of minors girls - only chasing the desire! God save us from ourselves!

□

DUST ON THE MIRROR

N.V. Subbaraman

Indolence blocks effulgence
Ignorance swallows intelligence
Arrogance eats brilliance
Adamance fuels an archism!
Jealousy blinds compassion
Envy engulfs erudition
Anger gulps ambition

Lust kills affection!
All may be a transient phase
Just as dust on the mirror's face
And moving clouds shadowing moon
Returning its eternal light sure very soon.
With wit and will we can erase
And lend glory to life sans the evil trace!

□

WISDOM OF THE BODY : SOME REFLECTIONS

R.K. Singh

We live in a sexually pluralistic world and whatever our conviction, sex is here to stay. No use decrying it. It is a fact of daily life and provides humankind with significant components of meaning. Through the realities of sex and sexual experience we can gauge a person's inner-most truth, his/her consciousness. But how sad, despite global interaction and expansion in awareness, most people still tend to conceal bodily experience; they do not recognise wisdom of the body, which is worth loving for its grace, truth and reality.

Painters, photographers and poets view the human body with all its senses, emotions and intellect as a repository of actual pleasure, pain and ecstasy. They express it with imagination and philosophical intuition, making us conscious of our varied realities. They are not inhibited by false shame. They know human sexuality, if presented properly, may help us fuse the primordial male-female polarity into one energy which could then make life in harmony with the original source, bring the individual and humanity closer, and promote stable sexual relations. If used unwisely, it may degenerate into a diffracted and miserable world.

Artists do not question the cult of pleasure or the reverence for abstinence as they explore the naked physicality in all its dimensions. They do not create, a work for the sake of casual stimulation. Rather, they

know that sexual symbolism becomes devalued and inexpressive if it loses the wealth of its experience and fails to illumine one's inner landscape; they seek to illuminate the realities of life through body-images.

Sex is a metaphor: the encounter of man and woman, woman and woman, man and man to express feelings, to feel valued or loved, to explore relationships, concerns, roles, to react against false ethical and cultural values, against stereotypes and prejudices, against hypocrisy and dubious social standards that discriminate and enchain honest aspirations as lust or vulgarity.

Against a gnawing sense of loss of meaning and purpose in the computerised, simulation-filled emptiness of our life today, including gimmicks, imitations, romantic overtures, and even plain silliness that are often noticed, sex serves as an antidote to the fast dehumanising existence: Its expression is a means of defying the sociopolitical world without; it is a form of active resistance to political manipulation day in and day out.

No Narrow View

With their erotic presentation, artists and poets seek to create what is physically balanced and confident, and elevating to the

senses. They know that the naked body in a work of art can be made expressive of a far wider and more civilising experience. As Kenneth Clark observes in **The Nude** (1956), "It is ourselves and arouses memories of all the things we wish to do with ourselves". There is a sense of purpose in a poet or artist's eroticism or sexuality — love of the self through exploration of the body or naked physicality leading to love, or libidinal sublimation or sexual union of two consenting adults.

It cannot be objectionable to express the real human needs and experiences, the physical body artistically re-formed. The sexual imagery indeed conveys a mixture of memories and sensations, a desire to perpetuate ourselves in the complex of living.

Octavio Paz writes in **The Double Flame** (1955) that eroticism is a social form of sexuality which is transfigured by our dreams. I see it as a means to rediscover the original magic of life just as sex is the mainspring of one's psyche and constitutes the sensory experience besides being the balance-point of various beings.

It is in no way being "low", "vulgar" or "obscene". In fact, in ancient Indian writings, love and eroticism carried the same connotation or concept : the pursuit of its language and emotion in various forms is art. In the **Atharva Veda** there are lot

of *ashleela Suktas* — obscene only according to narrow view of morality.

Sexpression : Indian Heritage

Many of our thousand-year old temple sculptures are an undisguised exaltation of physical desire; the sensuous friezes of the temples at Khajuraho and the figures carved on the stone walls of the Sun Temple at Konark are great works of art because their eroticism is part of the Indian philosophy; it is an aspect of our cultural heritage. We should be able to appreciate the purity of intention, the desire to distil from the smallest experience the largest, most universal insights, something which unites us all.

The process of erotic creation, like *Kamaadhyatma*, pursuing sex to spiritual height, is something positive in Hindu ethos; it is an important psychological fact of life, sort of libidinal sublimation if one also performs with an awareness of the rich and ennobling pluralistic dimensions of the Hindu culture.

Love and celebration of womanhood, as part of erotic experience through a process of exhilaration and relaxation — swimming through the river of heavenly happiness, uniting the eye, mind and imagination, and losing ignorance — is both physical and spiritual. This is what keeps an artist going, giving birth to new

works, one after the other, reaching a height to feel silence through spirit in the body.

Orthodoxy Undesirable

But somehow, in recent years, largely due to lack of the spirit of enquiry and appreciation of the Hindu culture, tradition and values, discussion and expression of sex in public seems to have been denigrated. Authors and artists have been frequently subjected to violence of the orthodox right wing which seeks to ban honest sexual self-expression and is intolerant of recreational and non-procreative sex acts.

There was a time when even prostitutes in India were an integral and respectable part of the Hindu society. There was no social tension for this reason. Sex practice was not looked down upon just as men and women enjoyed healthy emotional relationship both within material and larger societal contexts. The writers of the ancient Sanskrit manuals like **Kamasutra**, **Panchasakya**, **Smara Pradip**, **Ratimanjari**, **Kokashastra**, **Ratirahasya**, **Ananga Ranga** etc., educated men and women in the art of courtship, foreplay, intercourse etc., they treated love not only as a matter of giving and receiving pleasure, but also as a means of access to the realm where the human and the divine meet.

Emotional lyrics of poets like Kalidasa, Bhavabhuti, Bhartrhari, Amaru, Yashovarman, Jayadeva and others reflect

frank eroticism but create a transcending spiritual effect and meaning with their expression of the primordial *Purush-Prakriti* or what the Chinese call Yin-Yang interplay.

Because God created human beings as male and female, He created sex and ordained sexual union (in a socially acceptable form) to bind man and woman together to make them dear to each other as husband and wife to lead a healthy emotional life through love and sex and thus ensure personal and social stability.

In the **Vedas** and **Upanishads** too, sex seems to be the source of happiness in equality, in oneness of man and woman, in love.

The search for love or desire for sex even if erotic, is essentially the aspiration for entering into another to know, to understand. It is rather a search for the 'whole' in daily living and giving. It is the search for a bridge between the uncontrollable external events and the often impulsive, subjective or internal responses.

Body as Soul

In brief, depiction of sex in art and literature has been metaphysically serious in India, just as sexual desire and fulfilment is an action of the spirit in body, leading to pleasure and harmony. The body images illuminate the realities of life; sexual metaphors in art make it possible for artists

to convey what it feels like to be filled with desire, transmuting and transmitting memories of experience.

Artists visualise human body as a picture of the human soul; they celebrate it to understand the world and the self. If they glorify nudity, it is to explore the consciousness

in conflict with the muddling external chaos.

As a poet I realise humans are flesh in sensuality and there is divinity in it. The fleshy unity is the reality, the passage to experience divinity, and its expression should not be repressed through governmental interference in the name of morality. □

SORROW

K. V. Raghupathi

I am here
I have been here since the beginning of human life
No one can separate me from man
I am part and parcel of human existence, but
not Existence as such
I am here, I will be here
with the loved and despised
with the moralist and immoralist
with the philosopher and king
with the wise and brute
with the admired and debased
'Sorrow' is my name
I am rooted in happiness.

Krishna unravelled me
Buddha transcended me
Mahaveera untried me

Christ symbolised me
Poets and artists have sung in praise/despise
of me
Yet I continue to associate with human being
'Sorrow' is my name
I am as much desired as unwanted.

Priests and moralists debated over me
Philosophers and theologians groped in dark
ignorance
But they know not they live without knowing
my nature - I am much created
I am much sought in private by poets and
philosophers for creation
I am much desired and despised by one and all
'Sorrow' is my name
I am the base of happiness. □

TASTE VERSUS NUDITY IN LETTERS

R.S. Tiwary

(A)

The use "Taste" in literary jargon is traceable to the rise of Renaissance in Italy and Spain which used the term metaphorically to denote Pleasure, Amusement, etcetera. The systematic use of the term, however, in the aesthetic domain took place in France. Discussions centred round 'good taste' and 'bad taste' and by the beginning of the 18th Century, the term established itself in Germany and England. And now today also we speak of 'good' and 'bad' taste when we talk about art and poetry.

(B)

Experience, however, dictates that Taste is primarily subjective which rules out any absolute conception of Taste. It has been noticed that Taste changes in accordance with age as one advances in 'the vale of years'. A pertinent example bids fair to be cited here from Shakespeare. In his earliest poem, '**Venus and Adonis**', he depicted the Goddess Venus as entreating the young, rather adolescent Prince Adonis, fond of hunting, to enjoy her sexually to which the latter is not easily agreeable. A direct perusal of the lovely poem, bubbling over with deep spurt of eroticism, will convince the careful reader that Taste, after all, is subject to what stage in years one has reached. This truth is wholly applicable in the case of poets and fiction-writers. The unrestrained invincibility of the emotion of Love, Sexual Love, has never been

repeated in any of the plays, produced by the Bard of Avon in his mature years. The Romances of his 'Sunset Years' delineate a picture of Love, calm and restrained. Let us also observe that Taste also varies according to the racial heritage of the creative writer. A poem of the type of '**Venus and Adonis**' has not been come across by us in classical Sanskrit poetry or drama despite the fact that the Sanskrit poetry after Valmiki, the celebrated author of the famous national epic of '**The Ramayana**' has been largely erotic. In the classical Indian poetics, '*Shringara*' or the Erotic Relish has been by and large recognised as the *Moola Rasa*, the Original Relish. The Indian '*Sahridaya*' has been defined by Acharya Abhinavagupta as one who is capable of becoming '*Tanmaya*', that is, 'Absorbed' in the matter delineated in a poem or play and of establishing '*Hridaya-samvada*', that is, Inner Rapport with the protagonist or the other characters as the case may be. But, this absorption or rapport has been mainly aesthetic inasmuch as both the poet and the reader to purely aesthetic level. Restrictions were formulated confined by the Indian Canonists in the matter of delineating the Emotional Complex within the ambit of the *Rasa Siddhanta* or the The Doctrine of Relish, the permanent component of the Human Psyche in order to assure that ethical values were not infringed. We have no room to discuss the *Rasa Doctrine* here. We only mean to drive home the fact that the question of Taste differs

also according to the racial cultural backdrop in which the poet or dramatist is creating a work.

Taste, in its crude form, is a matter of the Senses. But, this sensuous aspect undergoes a sea-change, as it were, when a poet or artist is absorbed in the work of creation. Croce's enunciation that Taste is primarily an offspring of the 'judgement of the sense' seems deceptive, but examined closely, this judgement of the senses is also a conditioned affair in the ultimate analysis. That leads us to the point that wanton play of the senses is not the true character of Art or Poetry. Gross, vulgar imitation was also not countenanced by Aristotle. Accordingly, sensuous perceptions need to be purged of their wholly freshly accretions before they are enshrined in Poetry. Addison (1672-1719) proclaimed in an issue of the '**Spectator**' (No. 409) that "Taste is the faculty of the Soul which discerns the Beauties of an Author with Pleasure and Imperfections with Displeasure." Edmund Burke, following Addison, pleads for 'good taste' in his celebrated treatise 'A Philosophical Enquiry into the Sublime'.

To put the issue in a nutshell, from the earliest times of civilisation up to the twentieth century, broadly speaking, a general consensus had come to be attached to the Concept of Taste and distinction of good and bad taste had come to command universal acceptance. Poets, though products of the milieu and the moment, had, by and large, been silently governed by considerations of Social Acceptance lest the social fabric be violently disrupted.

It may be noted here, however, Psycho-analysis had already succeeded in bringing out a whole range of emotions lying suppressed or inhibited in the inmost layer of the conscious by extraneous restrictive factors and in comprising them all within manifestations of libido, broadly speaking the Drive of Sex. This Psychological Realism had deeply affected poetic creativity the world over. But, with the rapid march of the vogue of Realistic Thought and untrammelled Expression, essentially begotten by the political concept of democracy, poetic creativity came to take avid delight in depicting the inner urges and drives in an uninhibited manner in the twentieth century. The Creed of Confession, especially promoted by women writers, both in the west and in India recognises no validity in negating or avoiding portrayal of sexual realities. Rather, they find Pleasure of Self-fulfilment in depiction of unvarnished realities of Sex which also imparts them an inner sense of Freedom from the restraints of a male-oriented society. What is denied them in actual life is sought to be enjoyed in creative writing. And, quite naturally, therefore, consideration of Taste, good or bad, has been pushed into oblivion by such individualistic women writers. This constitutes a Phase of Feminism to be reckoned with.

In the context of this explosion of Sex and Gender overtaking the creative realms, the question of Taste and Nudity gathers importance.

(C)

Certain learned friends of mine themselves respected "Citizens of the Creative country" endeavour to draw a line of divide between Nudity and Nakedness. Let us instantly comment that difference between nudity and nakedness tantamounts to difference between Tweedledum and Tweedledee. The Lexicon makes no distinction between the two terms. Rather, in common parlance or writing 'nudity' seems to be conscribed in usage as compared with 'nakedness'. We often speak of 'naked greed', 'naked violence' et cetera; we never speak of nude greed et cetera. That means that in popular conception, 'naked' is endowed also with metaphorical association whereas 'nude' is possessed exclusively of verbal meaning or sense. In other words, 'nude' gives out the exclusive meaning of 'being completely stripped of clothing'. This nudity today is the common 'dish' of sensuous viands, being served by T.V. serials. Beauty competitions, too, are promoting love of nudity, calculated to sexual satisfaction in the psychological way. It appears marriage between Taste and relishability has been entered into by silent mutual understanding between the technically Feminist Writer and the Electronic Media. Freud is providing a glorious life of glamour both in the 'realms of gold' as well as on the coloured screen.

Needless to observe that this holy or unholy alliance obliquely floats the crucial question: "Is uninhibited portrayal of nudity at all to be countenanced?"

We would like to pinpoint the cardinal psychic truth that Man is innately sensitive to

sensations of shame that generate the kindred feelings of decency and decorum in his inner being. That is to say, Taste comes into play in crucial moments and it is this Taste which, developed and conditioned in the course of living life, has ultimately given rise to Culture and Civilisation. Now, will Poetry choose to disrupt the fabric of the life and thought and feelings of the 'homo sapiens' established in the course of millennia or elect to make it smoother, oriented to better performance?"

(D)

Granting the essential freedom of creativity, the sixty-four dollar question still arises as to who will determine or define this question of freedom of the creative writers—The Social Confessionists or the greater majority of poets and fiction writers who are governed in their writings by an unconscious impulse of toning up the human responses to situations? Nudity is not Beauty. Beauty is what attracts spontaneous admiration. And it resides in concealment rather than open exposure. In practical life, you will immediately close your eyes witnessing a nude woman albeit the components of her Beauty are exposed to your full view. That means that your inner psyche instantly militates against that vulgar nudity. And if you argue that one who shuts one's eyes at nudity, is not the real Man, we shall ask: "What do you mean by 'real man'?" Do you mean the man who is governed by morbid pleasure in nudity? You may hurl the observation in our face. Civilisation conceals the real man. Then our counter comment will be: "We are writing for the Man as he has been innerly 'conditioned' through the roll of millennia". And surely, you will not like that

the hands of the clock move in the contrary direction inasmuch as Civilisation and Culture, evolving through the process of 'conditioning', have been mostly and predominantly the product of 'forward-marching'. The Indian Seers' exhortation of '*Charaiveti*', points to the truth that human enlightenment has been the product of 'looking ahead' rather than 'looking back'.

Accordingly, your 'Real Man' has now acquired a New Reality in the way being cultured and civilized and therefore the argument of 'down-to-earth' realities being depicted in "Belles-lettres" amounts to turning back the hands of the clock. The question of 'Reality in Letters' has to be viewed in the overall context of 'bettering' the inner psyche of man rather than of thrusting it back into the limboes of psychological degeneration which leads to moral degeneration. We cannot be cavilled at on the question of Ethics. Our contention is mere this: The Real Man, in your words, has changed unconsciously into another "Real Man".....reality always changing as in the short range so in the long range of the life of Man. And that is reducible to this: That is Good Taste which helps this Inner Betterment of man and that is Bad Taste which pushes back this silent process.

It is true, as seems to have been pointed out, that '*Kama*' happens to be one of the Foursome of the '*Purusharthas*', Ends, to be accomplished, propounded in our ancient-culture. But here the preponderant fact has to be remembered that in the ordering of the Four Goals, '*Kama*' occupies the 'third place':

Dharma, *Artha*, *Kama*, and *Moksha*. It has to be profitably noted that, to quote a political phraseology, a system of 'checks and balances' has been prescribed by our Seers of old in that the Foursome of Goals start with "*Dharma*" (Duty towards Self and the Super-Self) and closes with "*Moksha*", that is Salvation. "*Artha*" and "*Kama*", the pursuit of Libido and Lucre, have been recognised, but in the ultimate analysis, their pursuit has been conscribed by the dual 'checks' of *Dharma* and *Moksha*. It does not require any elaboration to establish the concept that Sex has never been awarded the palm of primacy in the Indian scheme of values. Why, after all, 'down-to-earth' and why not 'above-the-earth'? Being tied down to the earth is countenanced neither by culture and philosophy nor even by Science and Technology: How will you explain the modern craze of Science to soar higher and higher into space to explore secrets not visible to your eyes? The Cult of Feminist, chiefly originating in the political context, has invaded the realms of 'Belles-lettres' today in the name of Women's Emancipation from the fetters of masculine domination. Even a wholesome order of things becomes obnoxious if it is carried to extreme.

Furthermore, one significant fact is lost sight of by these 'down-to-earth, novelists: Our vast bulk of femine population resides in the country-side where the problem is not so much sexual as economic. Cannot these literary champions of Feminism utilise their creative energy in highlighting the social and economic hardships under which women in

the rural sectors have to pass their every day sombre existence?

(F)

The Question of Reality to be enshrined in letters, humane literature, not technical letters, has come, willy-nilly to occupy unbalanced importance in contemporary creative and critical writing. Poetry or Fiction has always grown and prospered in the Soil of Reality, being provided a pleasurable "infra structure" of the play of imagination. But that does not grant you

licence to exaggerate an nauseam biological realities in creative writing so as to pervert the entire perspective, the full perspective in which life should be viewed and judged. And here the question of Taste versus Nudity acquires importance. Pedlars of Nudity should profitably realise that Poetry or Drama or Fiction can never be allowed to pollute the fundamental texture of life even if allusion to Ethics be regarded as an anathema by the Clan of Ultra Moderns who are all for unbridled freedom in all provinces of life and thought.

□

PROMETHEUS BOUND

Dr. R. Rabindranath Menon

Corruption is a convenient stick
to beat the other, a pin to prick
high-flying balloons, the politics' haversack
of devious methods, tools and jack
to change the wheels, and be back
on the tracks. A question of knack.

Investigation is the quick door
to enter, break open locks, and invent
inventories, then loot and lament
that less was found, be heard no more.
It's invariably a search-light
used by the rulers to highlight
opponents' misdeeds. Gestures, not justice,

its aim. Tropics swings from one solstice
to the other. The Cancer and the Capricorne
sways the winds. Norms stand overthrown.

Politics is the tic of ticks,
the coming to power of fiddlesticks.
When everything fails, the last resort
of the day-light dacoit to abort
the right sleeping in a self-destruct mode
of doubt, the wrong waiting with a sure
code.

Three seas within, three seas without,
India waits like a Prometheus Bound.

□

MY FIRST ENGLISH TEACHER

A. N. Sarma

Oh ! revered teacher!! Hallowed be thy name!
I pray to you — Deign to bless me ever!
Learnt I 'A' the first letter of English
From thee the world's literary ambassador
I owe my debt for all that you taught.

It's all still green in my memory—
Thy undaunted attitude in miseries
And thy profile of magnetic aura.
Though you taught language of the occident,
Thy handsome mien was oriental.

The tuft on the bare head
Sandal paste across the fore-head,
Attired in tattered 'Dhoti', torn shirt,
And a towel to match, on the left shoulder
Holding an umbrella with holes and notes too!

Walking to school in rain and shine,
Taunted by mocking tap-room blokes,
All this sweat for a mere sixty rupees!
Just for making a hand-to-mouth living!
Committed to teaching and concern for pupils.

Thy able handling resolved many a tangle,
The teaching skills were unique and mimic-worthy
For jaded souls, your story-telling was a
stimulant
"Uncle Tom's Cabin" narrated in quivering voice,
Made the flowing tears frozen for ever!

Oh Sir! God made us but boys and girls,
But thou has made us enlightened humans,
Not merely as a teacher but as messiah too.
None can see God without the help of a teacher,
As the Sun cannot be seen except in day light.

□

ME THREATENS A LITTLE BLUE BIRD

Sumit Talukdar

Me threatens a little blue bird,
Who made it so dared?
Around all hunters are alert in bushes -
Me threatens a little blue bird,
Who made it so dared?
Sometime whistling it threatens me,
My pet cat at once jumps surprised,
Sometimes its wing's flappings

break my sleep,
At once pricking ears up my pet spaniel
smells over the ground.
Me threatens a little blue bird,
Who made it so dared?
My little heart is hung
to its spotted blue beak,
Who made it so dared for ever?

□

THE PARADOX OF OUR AGE

We have taller buildings, but shorter tempers;
Wider freeways, but narrower view points; we
spend more, but have less.

We buy more, but enjoy it less.

We have bigger houses and smaller families;

More conveniences, but less time;

We have more degrees, but less sense

More knowledge, but less judgement;

More experts, but more problems;

More medicine, but less wellness.

We spend too recklessly,

Laugh too little,

Drive too fast,

Get too angry too quickly

Stay up too late,

Get up too tired,

read too seldom.

We have multiplied our possessions,
but reduced our values.

We talk too much,
and lie too often.

We have learnt how to make a living, but not a
life;

We have added years to life, not life to years.

We have been all the way to the moon and
back, but have trouble crossing the street to
meet the new neighbour;

We have conquered outer space, but not inner
space;

We have done larger things, but not better things;

We have split the atom, but not our prejudice;

We write more, but learn little;

Plan more but accomplish less.

We have learnt to rush, but not to wait;

We have higher incomes, but lower morals;

We have more food, but less appetite;

More acquaintances, but fewer friends;

More effort, but less success.

We build more computers to hold more
information,

to produce more copies than ever, but have
less communication;

We have become long on quantity, but short
on quality.

These are the times of fast foods and slow
digestion;

Tall men and short character;

Steep profits and shallow relationships.

We talk of world peace, but no domestic peace;

More leisure and less fun

More kinds of food but less nutrition.

These are the days of two incomes but more
divorces;

Of fancier houses, but broken homes.

These are days of quick trips, disposable
diapers.

Throwaway morality, one-night stands,

Overweight bodies, and pills that do everything
from cheer.

to quiet.

to kill.

There is much in the show

window and nothing in the stock room!

-Courtesy: 'The South India Churchman'
November 1998



A BEGGAR'S SAGA

K. Lakshminarayana

He is a begging man
The happiest of his clan,
Passes through the lanes
Thinks of the aeroplanes.

Crosses hamlets, villages, towns
Counts the rulers and their crowns,
Recites of his bread and saga
In his own tune and RAGA.

Knocks at several doors
And smiles at the whores,
Sings annals across the streets
Forgets all his retreats.

Minds not even drenched in rain
Visits railway station sans pain,
Miles and miles, hours and days
On foot reaches shores of bays.

With a sitar in his hand
Attracts children at bus-stand,
Greets people in the bars
Feels as a moon among stars.

Sleeps on a bed of longing
And a pillow of his belongings,
When the fateful night is killed
He wakes up with smiles all spilled.



SISYPHUS HORRIFIED ME

Lakshmi Ramachandran

Sisyphus horrified me
and I imagined that he should like to die.
But Sisyphus's reconciliation
can become perfect, I discovered.
Like the waterfall that never tires of falling,
his task becomes his second nature.
He cannot die,
the earth otherwise would be empty
of half her children,
and that doesn't happen, does it?



HAIL TO THEE....

K.V. Rama Rao

Hail to Thee blessed Master, Sri Veeresalinga
You were no ordinary teacher!
You taught thro' example, not thro' percept.
You welcomed noble thoughts from East and
West;
And bludgeoned the Demon of Evil left and
right.

You are a great soul, yea, greater than many.
At the touch of Lord Ram one stone turned
into woman;
You transformed many stony lives into happy
careers.
Wilted buds blossomed into bright flowers in
thine 'Ananda Garden'
and the pall of widowhood lifted from many a
young head
and the smile of joy broke rainbow-like on their
radiant foreheads.

Lord Krishna waged one Mahabharat war!
Who can describe the mighty wars you fought
against corruption illiteracy and ignorance?
Hail to thee, undaunted spirit, Sri Veeresalinga.

Jesus gave his body as ransom for the sins of
others.

You were a martyr every minute of your life -
You gave your body, you gave your abode,
You gave your time, wealth and wisdom
in the service of the depressed and the down
trodden.

You were a greater Mahatma.
till now unhonoured and unsung!

Accept this my humble song-offering.

You were a multi-faceted gem, my father,
A great master of prose, you pioneered
many new genres in our mother tongue.
You inspired students and made them warriors;
You saw the safety of the nation in education
of women;
Your prophetic vision clearly saw the futility
of mere political democracy;
And then you set to work in the right field - to
sow seeds of wisdom in society.
An Apostle of Reason, you ever listened to
the voice of God.

The words of the Gitacharya are fulfilled in
Thee -

*"Yada yada hi dharmasya glanirbhavati,
Bharata*

*Abhyutthana madharmasya, tadatmanam
Srijamyaham"*.

Yes, Sir, Thou wert God-incarnate!

Can thou be less than an avatar?

Mighty Spirit hidden in a frail frame
so that people may not identify thee easily!
We bow at thy feet. Accept our adoration.

*(A poem rendered at the
"Kavisammelanam" in honour of Sri
Kandukuri Veeresalingam, 28th November,
1998)*



A TRUE YOGI

M.G. Narasimha Murthy

Like a lotus leaf in a limpid stream,
Unattached to the world, the yogi dwells.
Yet, every moment, through senses keen,
Alert, awake and serene,
Life's beauty and grace he perceives.

With nature's inexorable laws in tune
And aware of life's impermanence,
Alone and aloof amidst drifting crowds,
Unmindful of fortune's frown or smile,
With fruits of action unconcerned,
Plays his role; spreads joy and peace.

Lure of pelf, power or fame
Scarcely affects his mental frame.
Love of ease and material gains —

Chains invisible - he disdains.
Desires sinful and passions lewd
Tempt him not, nor his emotions sway.

Stands rocklike in life's swirling stream,
Turns inward, with his senses reined;
Beholds the boundless universe
And the springs of life within.

In moments of rare intuition
That transcends human reasoning -
A mystic, ineffable communion -
When the light to spiritual awakening
Flashes through concealing veils
Of physical, subliminal existence -
Passes from the corporeal to the ethereal
And with the Cosmic Spirit blends.



A POEM

K.B. Rai

Let me roam
In thick jungles
And rugged mountains
For I fear
And hate
The biting invectives
Of crooked men in cities



THE POLITICAL SCENE

Dr. Ms. Santishree and D.N.B. Pandit

The last few months have seen tremendous amount of instability in the global as well as the national scene. The issue of public versus private morality has dogged the American democracy as well as the obsession of the international media with the personal affairs of President Clinton. The other has been the bombing of Iraq and the question that in a global system that is anarchical, the strong tries to impose its will on the weak. It has always been a conflict between power and justice in the global affairs. The other major problem has been the ethnic break-up of Yugoslavia, especially the on-going civil war in Kosovo. Earlier it has been Bosnia and the NATO forces had to come in to bring in peace and legitimatise the eastward extension of NATO. There is also a growing sensitivity on the part of the USA that it has to accept India's security fears but still there has been no real progress. There seems to be positive trends in the talks between Talbot and Jaswant Singh.

At the national level the coalition led by the BJP has been facing the problem of intolerance and attacks on minorities and Dalits as well as senseless damage to public property. This type of intolerance, which is slowly creeping into the political discourse in India, could prove to be disastrous to the secular fabric of the Indian civilisation. The attack by the backward classes on the Dalits in Bihar has been an ongoing affair. The question also has arisen as to how the ruling party will manage its own allies who have to

be told time and again that one cannot be irresponsible when in coalition. What is needed is governance and not gimmicks and populism.

The topic that hogged all media headlines in the USA is the sexual affair and indiscretions of the President. The amount of time and money that is wasted on this is really mind-boggling. This is not to say that a President can do anything in his office but rather this has been by consent of two adults and it is now the personal problem of Hillary and their daughter Chelsea who have to go through this mental trauma of an errant husband and indiscreet father. The question whether the President lied under oath could have been taken without going into a pornographic details which did boomerang at the Republicans at the mid-term polls. The whole thing could have been wound up but the Right Conservative forces in the Republican Party have assumed a "holier than thou" attitude. Now they have addressed themselves to more pressing issues after the trial was over and the impeachment agenda failed.

Bill Clinton is a product of a generation which was the post Second-World-War generation where promiscuity was a part of the lifestyle of many. If the same test is applied in India, it is for sure that politicians in all parties will have to give up public life.

President Clinton has taken very strong decisions like the bombing of Afghanistan and Sudan after the American embassies were

bombed. But, here the USA seems to be short-sighted in her foreign policy. U.S.A. under President Reagan used Pakistan as the conduit to arm the Taliban and the anti-Najibullah forces and triggered an arms culture in the region. Afghanistan has been the policy of all imperial powers from the British days onwards. Now it is the Americans who have taken over the role of the British. Most of this was given as charity to force the Soviet Union out of Afghanistan. At that time Islamic fundamental groups got immense arms and material aid from the USA as the Cold War mentality of over-estimating the "Red Peril" was still the dominant mindset. Coincidentally the Iranian Islamic revolution under the leadership of Ayatollah Khomeini brought disgrace to American power in the region by the hostage crisis and replacing a reliable ally and a long trusted friend, the Shah of Iran.

It is also said that Bin Laden is a creation of the U.S.A. And now, he is the brain behind the attacks against the U.S.A. The US has been short-sighted and naive in its policies in the region. This has been clear from the Saddam Hussein case, once the blue-eyed boy of the USA during his long-drawn war against Iran. Later, he turned against U.S.A and became too big. Then the Americans thought that they should cut him to his size. All these more or less validate the post-Cold-War paradigm put forward by Samuel Huntington on the Clash of Civilisations. If this is taken seriously, the USA will always be the "other" for the Islamic world and incompatibilities in world-views are expected to continue. Saddam Hussein is still there much more popular despite the economic sanctions

and continued air-strikes.

Do sanctions work in global affairs to get one's will accepted by the other? It has at least shown that sanctions of any sort have not succeeded. Instead they have had the reverse effect. They have made that country stronger internally and become more self-reliant. This has happened with India which has had some sort of sanctions since 1974 after Pokhran-I, but India has built an excellent indigenous defence-industrial base which has made the country self-reliant in nuclear and space technology. So sanctions have always worked in the reverse direction and have not succeeded as instruments of intimidatory foreign policy.

The attack on the American embassies in Africa and recently the plan that was unearthed after arresting a Bangladeshi national about the Islamic groups targeting the American embassies in India should make American policy makers reassess their global policies. All this access to weapons has been made available to these fanatic Islamic groups due to their misguided munificence during the Soviet occupation of Afghanistan. These groups were financed and encouraged and they have now targetted their benefactor. For the religious fanatic who is exclusionist, the "other" is easily constructed and the USA fits into this as a predominant representative of the West and the Christian civilisation. It is said that Bin Laden was initially propped up by the Americans to fight the communists under Najibullah in Afghanistan. It is the same Bin Laden that USA now wants for masterminding the attack on the US

embassies. The Indian reaction to this near panic reaction and the US attacks on Sudan and Afghanistan was classical. India has been crying 'wolf' for so long about the infiltration of weapons into this sensitive area and the US turned a blind eye as long as it did not harm their own interests in the region. This has helped Pakistan to aid and abet terrorism in Kashmir and train groups even in the southern state of Tamil Nadu where Muslim fundamentalist groups had targetted the Home Minister as well as the American Consulate at Madras.

One of the best things done by the present government which no other government has done during the last fifty years was the 20th February, 1999 bus trip of Prime Minister Vajpayee to Pakistan through the Wagha border. It is a gesture of goodwill to the neighbour with whom there have been nothing but mistrust and animosity all these years. This may not resolve the Kashmir issue but it will certainly help in improving ties in areas of mutual agreement. What is surprising is that a government that is termed to be communal and right party is the one that made this gesture when the so-called "secular" governments of the past did very little. This is indeed a paradox and it is time that stereotypes must be revised and blanket generalisations avoided.

It took a party and a Prime Minister labelled as Hindu Right to take a unilateral move to improve relations with Pakistan. By this, India has achieved two very important goals that foreign analysts have to be careful about when they make straight-jacketed stereotypes between 'national' and

'communal'. There are areas of grey and in Hinduism it is this grey area that is extremely wide and an analyst from a monotheistic background is unable to understand. The Lahore Declaration was a step in the right direction though many are cynical. The Indian reality between the national and communal is very ambiguous and very complex for most parties are mixture of both. Some are overt and the others are covert.

The arrest of the Kurdish leader Octvian in Kenya after he was made to leave the Greek embassy and was arrested by the special Turkish squad, brings to the fore the problems of autonomy to minority groups within Islamic countries. This is in a modern state like Turkey. As most of us know the Kurdish have been one of the few unlucky people who have been divided in four countries and so far have not been able to get the demand of their homeland. The Palestinians have been luckier as they have been able to achieve it as they were predominantly fighting against a government that was from a religious group different from their own. The Kurdish people they are oppressed by fellow Muslims of Turkey, Iraq, Iran and Syria. In Turkey their separate identity is also denied and they are called "Mountain Turks" and hence this movement of liberation is treated as a terrorist movement. But, of late, the West has evinced some interest due to the huge Kurdish refugees' inflow into Europe and Canada. Now that Octvian is in Turkey, it is to be seen whether he will be given a free and fair trial. The Western world, especially the USA and its NATO allies, have been playing it down as Turkey is a NATO member. This is where there is a difference. The Turkish

occupation of Cyprus is overlooked as their ally has violated the international law. If an independent non-aligned country does the same, it is violation of 'human rights'! One should just recall the ranting of the former US official Robin Raphael on Kashmir.

All over the world one sees unpeace and intolerance leading to a lot of misery, violence as well as displacement of people. One sees that the West that is Europe (especially the Balkans) is still mired with these divisions. It seems to be a never-ending process, Bosnia then and Kosovo now. Thousands of people are being killed among the Christian Serbs and the Muslim Albanians. Surprisingly, India hit the headlines for the wrong reasons. In comparison to all civilisations, India has seldom exterminated a race or committed genocide. It is known for hospitality and religious tolerance.

What should be condemned is the brutal murder of Staines and his two sons who were burnt alive. This is a gory murder and all right-thinking people, irrespective of their religious affiliations, should condemn it. This excuse of conversion is indefensible. Is Hinduism in trouble if some twenty or fifty Dangs convert to Christianity or there are Christian missionaries working in rural areas? The way to prevent conversions is to build structures where the selfless workers as guardians of the religion will work among the lowly and the downtrodden.

Government should not discriminate between religions. The concessions, that is, educational and cultural rights which are now

enjoyed by minorities should be extended to the majority as well. For minority fundamentalism may appear to be less dangerous but this, over a period of time, can breed majority fundamentalism which then disturbs the political fabric as well as the civil society. In Kashmir one sees that the Jamaat-I-Islami has precisely done this and made the madrasas which are run by them into training camps of terrorists. Unless there is some reconciliation, a secular democracy cannot be run on accepting certain primordial identities and discarding the others. It is time to devise ways and means of building a more egalitarian society.

The Indian state has to re-establish its authority and see that such incidents do not occur. Of late there has been tremendous insensitivity to the problems of the people and we have politicians who have come to make a fast buck. Politics is no longer seen as a service to the people but rather a vocation where one can enrich oneself without being accountable. This is what has happened in a state like Bihar where one has a backward classes government. But, does this mean that the downtrodden get justice? One sees the highest number of killings of the Dalits in Bihar and this has gone on with impunity. What is more surprising is the great "secular third front" leaders do not condemn these acts.

Democracy has its own perils and the present coalition government has been more worried about its own survival and has had no time for governance. This has been very clear with the Central Government hesitating to use Article 356 to dismiss a state government for

failing to protect the life and liberty of particular group of citizens, in this case the Dalits. What is surprising is that most political parties are treating it as a political issue rather than as a law-and-order issue where the state government has miserably failed in maintaining law and order. What is surprising is the Left and the Congress feel that the Bihar government did not deserve dismissal. The Congress has

just to go back in history and remember that they have dismissed democratically elected governments on flimsier grounds and several times there has been no reason at all! India is still to learn to run coalitions and in future to avoid the frequent elections, a luxury for a poor country like India.



TRIBUTE TO TIBET

- Bibhu P. Acharya

Pure as the shining snow
on the peaks of the Himalayas,
and solitary
as a dew drop,
on the edge of the sword,
testing and teasing
Man's arrogance,
vulnerable, yet unbeatable...

It stands forlorn amidst
numerous limp flags of "liberation",
soaked red with the blood
of massacred Lamas,
Ancient and ageless,
as if it always existed,
like a born-again *Bodhisattva*.

If you can't still find it
in the atlas,
look within,
for it is
a state of mind...



(After seeing Martin Scorsese's film,
"Kundan")

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ENGLISH

Sir William Jones : Interpreter of India to the West : Prof. L.S.R. Krishna Sastry (Booklinks Corporation, 3-4-423/546, Narayanaguda, Hyderabad - 500 029; 1998; vii + 147 pages; Rs. 275)

Among the earliest foreign friends of India, William Jones was one who proved that colonisation had its own positive effects. It brought cultures close to one another and gifted a new enrichment. India, in particular, was a beneficiary. The sub-continent had a long and enviable civilisation which had run into the desert of dead habit by the eighteenth century. The roots were choked for want of air and space to breathe.

The coming of the English rulers inaugurated a new time for India. The nation was enslaved, and this was a matter for great regret. But there were also a few sincere officers who came to admire Indian literature and culture. These officers became the instruments to reveal to the wider world a portion of this treasure - house. The strivings of Sir William Jones in this regard are truly worthy of our salutation.

When Dr. Krishna Sastry took up William Jones for his doctoral dissertation in the 'sixties, Jones scholarship was still in its nonage. Yet he managed to present a very good summation of the work of Jones. Thus, even though **Sir William Jones : Interpreter of India to the West** is not the

first book on the Indologist to be published, it remains a handy introduction for the lovers of good writing and sincere scholarship.

Born in 1746, Jones was a precocious child. He had his education at Harrow and at Oxford. He was called to the Bar in 1774. However, he had an enormous interest in world literatures and a quick ear for languages. Before long, he had published a French translation of a Persian biography of Nadir Shaw and came to be known as an expert in Oriental studies.

Jones married Anna Maria Shipley in 1783 and the same year he came to Calcutta as a judge in Bengal. For a whole decade he managed his full-time career while ceaselessly engaged in his literary endeavours. Indeed, he must have worked as titan. Within a year of his coming to India, he had established the Asiatic Society. He had constant interaction with pundits, Islamic scholars and experts in Hindu and Islamic law. He wrote poetry, delivered speeches, edited books and translated from Sanskrit and other languages. Jones passed away in 1794.

Dr. Krishna Sastry refers to Jones as "the first Englishman to respond poetically to the Indian setting". There is an impressive amount of creative writing by Jones, but the poems are mostly imitative revealing Greek as well as Oriental inspirations.

Writing about the translation of **Sakuntalam** by Jones that made waves in the West, Dr. Sastry does not allow his genuine admiration to cloud his critical vision. Admitting that "translation is ideally impossible, and often wholly futile", Dr. Sastry says that with all its faults, the translation turned out to be an epoch-making event. Jones literally discovered **Sakuntalam** in a Bengali recension, first translated it into Latin and then turned to producing an English version.

Citing parallels of the translations by Arthur Ryder and Laurence Binyon, Dr. Sastry admits that Jones is often flat and prefers a very free rendering now and then. But the burning zeal of the pioneer carried the day. Jones has also given English versions of the **Gita Govinda** and **Hitopadesa**, **Bhaja Govindam** (**Moha Mudgara**), select Vedic hymns and the **Isa** despite innumerable handicaps :

"He had to depend upon the help of local pundits, and it is also likely that the texts he could secure were in certain respects different from the 'received' texts as we find them today, and this probably explains the divergences from the Sanskrit originals that have been noticed earlier. He must have also faced several other problems like reading the palmleaf manuscripts, discriminating between the literal and symbolic meaning of words, deciding upon the right English equivalents for Sanskrit terms in the absence of standard dictionaries."

The eleven annual lectures Jones

delivered at the Asiatic Society are treasures of Oriental scholarship. He called upon the West not to condemn everything Eastern, for he could see that the Orient had much to offer in the fields of agriculture, chemistry, polity and jurisprudence as well. His admiration for Sanskrit was boundless:

"The Sanskrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either."

He also posited affinities like Sufism, fire-worship and jurisprudence between Persia and India.

The innumerable essays of Jones found in the Asiatic Researches volumes cover religion, astronomy, literature, music, botany and even the game of chess. He spoke against the Western habit of dismissing Indian poetry as barbarous and himself used Indian myths as in '**The Enchanted Fruit**'. Dr. Sastry's tribute to this great Oriental scholar who knew twenty-eight languages is thus most welcome for Jones did inspire generations of poets, translators, linguists and critics: among them, Emerson, Byron, Tennyson, Fitzgerald and Melville. Dr. Parr said of Jones: "It was good for us that such a man was born". We could add: It is good for us that such a clearly defined introduction to Jones is now in our hands as well.

- **Dr. Prema Nandakumar**
Tiruchirapalli

"Muse Time", P. Dhanavel; Poetcrit Publications, Maranda, (India); Rs. 50/-

The poet is a University teacher at the School of Management, Pondichery and is a Ph.D. on A.R. Ammons.

This collection of short poems makes an interesting and delightful reading. The play of words and very often the use of a pun keeps the reader absorbed. For example, a poem like the

"Heart of Snow"

"My heart of Snow

—————
—————

Melts ————
leaving me heartless,
————— "

or the very first poem

"My Lord"

"When the day begins
my duty binds me
When the day ends
my beauty hounds me."

There are also in this collection, poems of deviation as the poem "Durga" a hymn to the Divine Mother.

A simple poem, "The Same" conveys the wisdom of the Upanishads. But very unique are some poems like, "Depression", "The Reader", "Streaks", "Stop for Life", "Elements" and so on. The style reminds one of Shri. Harindranath Chattopadhyaya's verse.

"Culture of Vulture", "Praise and Blame", "Pursuit" have profound thought content.

"Muse Time" is a loveable book of small poems but not small in variety or quality, the book makes for a delightful reading. It can be possessed by everyone to relax, enjoy and think.

Miss. A. Satyavathi

TELUGU

BODHICHARYAVATARAM : (An Introduction to the Conduct which leads to Enlightenment); Sri Easwarawaka Ramalinga Reddy; Bodha Chaitanya, R.K. Sevashram, C.T.M. Road, Madanapalle, Chittoor Dt., A.P.

The work under review is an abridged version of Shanti Deva's Sanskrit text. The uniqueness of the work brought before us in chaste and simple Telugu helps us in day to day life practically without what the translator humorously calls "Japan Meditation" (Japa in Meditation, Japa and Meditation!), the mechanical methods, as they tend to be ultimately, to attain enlightenment.

There are nine main Chapters and seven appendices concerning the various ways of awakening the mind and guarding the state of enlightenment. Interestingly one of the means of attaining enlightenment is confession of sins which reminds us of the Christian (Roman Catholic) practice. The difference lies in the confession being made not to an individual but to the Enlightened Ones. The confessor's regret is that the sins have prevented him from progressing on the path of enlightenment.

The main Chapters comprise the discourse of Shantideva. Renouncing Kingship he became a monk but was not considered by the fellow-monks as being of any worth. He was called upon to deliver a discourse before a learned gathering by his fellows who wanted to make him an object of ridicule. Shanti Deva, however, with a prayer to his chosen deity was able to speak the highest wisdom with great ability.

One of the Appendices tell the remarkable story of Prakriti, which inspired the great dance-drama by Tagore. But the story, as told in the work, reveals the remarkable way in which the Buddha makes the young woman, who wants to marry his chief disciple Ananda, to renounce life and become a nun. The other Appendices like the Hridaya Sutra, the Heart Precept, show the way to the supreme wisdom as seen by the Buddha.

A brief review can by no means reveal the profundity of the work. The author has already brought out three books of stories related to Buddhism/(Jataka Kathalu, Dhamma Pada Kathal, Yogakshema Gadhalui) and plans to bring out the great Milinda Prashna in Telugu. We owe a great debt of gratitude to the learned author for rendering the Buddhist classics into Telugu.

- K.B. Sitaramayya

Telugu Janapada Kavitvam; Kolar Jillah, Karnataka (Telugu Folk Poetry in the Kolar District in Karnataka). Dr. K. Sitaramam, Lalita Nivas, 405, Teacher's Colony, Koramangala, Bangalore 560 034; Rs. 110/-

There was a time when Telugu language and literature flourished in the Kolar district. Thanks to the reorganisation of states according to linguistic regions Kolar became a part of Karnataka and Telugu is totally eclipsed by the "regional" language and there is not a single Telugu medium school in the whole district. But fortunately, the "folk" keep the language alive with their charming and vigorous lyrics (geyalu) of various types. Though as literature folk poetry cannot rise to the sublimities of elite poetry the collected lyrics have a beauty and grace of their own and are most valuable as the mirrors of the social life of the people and also help the historian to reconstruct the history of the region.

Dr. Sitaramam, working on the subject for his Ph.D. thesis under an able guide who has himself published a few books on Folklore both in Telugu and Kannada and who himself is keenly interested in the Telugu culture of the Kolar District, has toured the whole district street by street and taperecorded the lyrics of the district, analysed them, studied them closely and commented on the linguistic, social and literary aspects of the lyrics. The scholar has done well in publishing the thesis eleven years after getting the degree: it is a valuable contribution to the study of folk lore and an eye-opener to the general reader as well as the specialist to the presence of Telugu culture in the district.

The scholar has analysed the lyrics under heads like Life of labour, love, humour, women's lyrics, children's lyrics etc. Like all

folk lyrics, those collected here are impersonal. The individual composer identifies himself with the group-consciousness: it becomes poetry by the people, of the people and for the people. Therefore, there is no deep thinking. Even the so-called "philosophy is more felt than thought of. Behind the so-called superstitious beliefs there is a sense of the supernatural to which the un-intellectuals have always an access. Though true "spiritual" experience it not seen, there is deep piety and simple trust in the Maker seen with different forms and names. As common in all folk poetry people are frank and there is no attempt at elegance and nicity in expression.

We owe a deep debt of gratitude to Dr. Sitaramam for his "labour of love" if we could speak of product of love as labour.

- K.B. Sitaramayya

Surabhi, Pedda Bala Siksha (400 pages); Buddiga Subbarayan; Educational Products of India, Hyderabad; Rs.49.99

This book is an improved and comprehensive version of Pedda Bala Siksha with which Telugu people are conversant. It is a minor encyclopaedia containing highly useful information of cultural importance suitable to all levels of learners in Telugu. As a source of information and a tool of education, it is a perennial fountain. This substantial volume is an indispensable guide to all those who believe in the concept of self-

instruction and continuing education.

Easy methods of learning, common errors in Telugu, relevant things about our epics and classics including 'Satakas', glimpses of children's literature, inspiring stories which point a moral, characters in Puranas, memorable verses, illuminating sentences, patriotic songs of great poets (ancient and modern), literary features including Thyagaraja's "Kritis", folk songs, Mangala haratis, 'Yenki' songs etc. Essential facts of modern science and technology, astronomy, space science, zoology, United Nations, World History, History of Andhra Pradesh in a nutshell - these are some of the prominent things in this General Education Treatise.

Although Sri Subbarayan is well-known as an expert in Children's Literature, he has not only lived up to his reputation, but excelled himself in producing this book. The get-up is very attractive and eye-catching.

The book is a 'must' for all Telugu people and deserves to be on the shelves of all libraries.

- I.V.Chalapathi Rao

CP Brown Bi-centenary Celebrations Souvenir, 1990; J. Hanumat Sastry, Secretary, C.P. Brown Memorial Trust, Cuddapah, pp. 121 + ; Rs.100/-

The Brown Memorial Trust, Cuddapah, has been doing commendable service to the Telugu literature and culture in trying to spotlight the invaluable services rendered by C.P. Brown, who though a Civil servant, as

he was then in the service of the East India Company, was won over by the richness and beauty of the Telugu language and literature and became proficient in it. The Telugus owe it to him mainly for the restoration of innumerable palm-leaf works of eminent authors, notably Vemana. Brown maintained a 'College' of pundits, paying them monthly salaries from out of his own funds, collected rare and unpublished palm-leaf manuscripts, collated and compared them and printed and published the proper versions as arrived at by his team of scholars. It is no exaggeration to say that many of the classical works in Telugu language would have been destroyed by termites and the ravages of time, had it not been for his tireless striving. Though he was transferred to other places, his base for this literary pursuit continued in Cuddapah, in the building acquired by him for this purpose. Brown's Telugu lexicon is still one of the standard works of reference today.

It is to the credit of committed persons like Janamaddi Hanumatsastry the Secretary of the C.P. Brown Memorial Trust and his colleagues in the Town that efforts over the past few decades to ensure a tribute to the memory of the great soul that loved Telugu with all his heart was realised and was set up right at the place where his 'College' once stood over a century back by acquiring and building a Memorial and library to cherish his memory. This special issue brought out on the

occasion of his bi-centenary celebrations held at Cuddapah on 14th and 15th November 98, speaks eloquently of the untiring efforts of the members of the Trust in realising the dream, not only theirs, but of every one who loved the Telugu language and culture. It chronicles the donors, the men who made the realisation of the dream possible, and contains pictorial and historical account of several events from its inauguration in 1995. It is to the credit of successive District Collectors and other Officials, who were wholeheartedly involved in this great effort as also from the non-official elite of the town and leading lights of the political field. Though it is due to the collective efforts of all these mentioned above and others that this stupendous task was achieved, it is but proper to remember thankfully the one man who entirely devoted his energies and time for this noble purpose - Janamaddi - who recently was awarded a Doctorate *Honoris Causa* by the Telugu University - Hanumat Sastry and gave a direction to all the efforts. They even got prepared a portrait of C.P. Brown in the absence of any authentic one. Kudos to Dr. Janamaddi, may his tribe increase!

With several contributions from various scholars on topics of great literary and historic interest, this book will undoubtedly be an invaluable addition to any library and enrich the minds of lovers of literature.

- Vemaraju, Narasimha Rao





Triveni

INDIA'S LITERARY AND CULTURAL QUARTERLY

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THE TRIVENI FOUNDATION

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Publishers of **TRIVENI** Cultural Quarterly
1-8-522/12, Chikkadpalli, Hyderabad 500 020

AN APPEAL

K. Ramakotiswara Rau, of hallowed memory, a great patriot and litterateur, founded "Triveni" the cultural and literary quarterly in English on Dec. 25, 1927, at Madras. "TRIVENI" has been the organ of cultural renaissance in India for nearly seventy years. Devoted to Literature, History and Art, and to the propagation of idealism in every sphere of public life, the journal has fairly realised its aspirations of drawing together the varied and dispersed lovers of art and culture in the different parts of Bharat and is interpreting the Indian Renaissance in its manifold aspects to the world outside.

Illustrating contributors to the journal include great persons like Sri Aurobindo, Dr.S. Radhakrishnan, C. Rajagopalachari, Rt. Hon. V.S. Srinivasa Sastri, Jawaharlal Nehru, J. Krishnamurti, Dr. B. Pattabi Sitaramayya, K.M. Munshi, M. Chalapathi Rau, N. Raghunathan, Masti Venkatesa Iyengar, Prof. M. Venkatarangiaya, Prof. K.R. Srinivasa Iyengar, Dr.V.K. Gokak and many other eminent scholars and renowned writers.

Journals like "TRIVENI" devoted to literature and culture, naturally cater to a limited number of intellectuals and are not to be considered as successful business propositions in any country. They need the active support of the cultured few. Therefore, with a view to having a permanent basis for publishing "TRIVENI" uninterruptedly, a public charitable trust has been formed. We are enlisting **Patrons** (who donate Rs.5000 and more - they get 3 copies **free** of every number) **Donors** (Rs.2000 to 4000 - **2 free** copies) and Life Subscribers (Rs.1000/- one free copy). (In respect of those from other countries, it is US \$700/- for Patrons, US \$ 500/- for Donors and US \$ 300/- for Life Subscribers). Donations from the Patrons, Donors and Life Subscribers will be gratefully acknowledged in the columns of "TRIVENI".

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THE TRIVENI FOUNDATION

TRIPLE STREAM :

INFORMATION TECHNOLOGY (I.T)
IN THE NEW MILLENNIUM*I.V. Chalapati Rao*

The world is changing at an incredible pace. The agricultural revolution and the industrial revolution are followed by information revolution and knowledge revolution. Today the disparity is not so much between those who "have more" and those who "have less" but between those who "know more" and those who "know less". It was Peter Drucker, the great management expert who coined the term "knowledge workers" several years ago. Knowledge is doubling in every two years in almost all occupations. That means we have to keep pace with it by doubling our knowledge every two years even to stay where we are ! Otherwise instead of forging ahead we fall behind. Instant communication across the seven continents has become a common day-to-day experience. Distance is abridged and the world is shrinking. The Global Society which was envisaged by our ancient seers and visionaries in the concepts of VASUDHAIVA KUTUMBAM and SARVE JANA SUKHINO BHAVANTU can become a reality today on account of T.V., Internet, Web and other tools of Information Technology.

Miracles have become daily happenings. If a button is pressed, E-Mail is transmitted in a few seconds from computer to computer any where in the world. A simple hair - thin optical fiber can transmit the contents of the Encyclopedia Britannica - all 29 volumes - in a second. Every student (if he cares to read) has immediate access to the cultural and knowledge resources of the world's greatest libraries. Satellite technology facilitates instant visual communication from Hyderabad to Honolulu. Millions of people can watch a cricket match any where in the world by turning on their T.V. sets. Research projects used that to take

months will take minutes for completion. Every day three to four million people travel from one part of the world to another, what ever their purpose. We produce three times the out-put with half the work force, because soft-ware has become a superior substitute for man-power. It is as if time itself has become faster than it used to be ! Like Shakepeare's Ariel in 'the Tempest' we can girdle the globe in a jiffy.

Information covers voice as in telephony, text as in fax, images as in Video and data as between computers. The new generation computers can think like human beings. Computerised diagnostics is possible in well equipped hospitals. We can buy our required goods directly from the manufacturers through interactive T.V., bypassing the intermediaries like wholesalers and retailers. Marketing is done through the internet and payments arranged.

Information technology has brought substantial benefits in several sectors of human activity - Banking, Trade, Industry, Teaching-learning, Entertainment, Management and Government. In management and government, information technology has helped in securing speed in decision- making and delivery systems, efficiency, transparency, feed-back, easy access and control of corruption. The internet has impacted the lives of a lakh of people opening up new vistas of information and amusement, facilitating the performance of mundane chores and serving as a launching pad for a new style of life.

However, every lute has its rift. We notice a

few social consequences and economic repercussions which cause alarm. I.T. has led to unemployment because it can manage every level of operation with fewer people and lesser human effort. Automation is gradually reducing low skill, repetitive jobs. Even semi-skilled, clerical and middle-level management jobs are eliminated. It is not difficult to understand because the pressure of competition and desire for profit make it necessary to take hard decisions for retrenchment inspite of social awareness and good intentions of the management. As a result more than 50% of jobs in cities and industrialised towns are likely to be affected by retrenchment. In America itself 30% jobs are expected to be at risk. For example we learn that G.E. down-sized from 400,000 employees in 1981 to 230,000 in 1993 although it tripled its sales in the process. Perhaps more hands were affected during these seven years.

Yet another consequence is that there will be a glut of production and the market is flooded with too many goods, when the purchasing power of the consumers is limited. The rich are becoming richer. According to the 1996 U.N. Report the World's 358 billionaires have more assets than the combined incomes of countries representing 45% of the world's population! Enormous increase in production has led to excessive profits by the affluent but it has adversely affected the interests of the consumers and the workers. It is not a healthy trend that just 1% of Americans own about 40% of all shares.

According to the survey conducted by an organisation called Bread for the World, even in America there are three crores of hungry people! John Maynard Keynes called it "technological unemployment". Although it is true that new jobs are created, automation is causing unemployment faster than innovation is finding new jobs. The time gap between the two is disadvantageous to the job losers who are employable but unemployed. Our

Government is already indebted to the World Bank, the I.M.F. and other loan-giving agencies. These are disturbing trends, indeed.

On the knowledge front emphasis is shifting from memorisation of facts to critical thinking and creativity. This is a good sign. In his book 'THE ROAD AHEAD' Bill Gates, founder of Micro-Soft Corporation, says "In a changing world, education is the best preparation for being able to adapt. The premium that society pays to skills is going to increase. So, my advice is to get a good formal education and then keep on learning. Acquire new interests and skills throughout life". But skills should be tempered by values which are sadly neglected today.

Economic liberalisation and globalisation go hand in hand with Information technology. Let us not forget that market is a pitiless mechanism. It has no tolerance for inefficiency, social philosophy and egalitarian values. Therefore a developing country like India with dense population and deep-rooted corruption requires proper safe-guards, timely precautions and corrective measures. As Swamy Vivekananda said, "If information alone is education, our dictionaries are our Gurus and our encyclopaedias are our Rishis! Wisdom and character should handle information and direct the skills. Pragmatism requires that we should 'adapt' but not 'adopt'. Our goal should be 'education and health for all and elimination of poverty while producing new wealth'. Otherwise the following lines of Oliver Gold Smith will be true:

"Ill fares the land to hastening ills a prey
where wealth accumulates and men decay".

All things considered, the new Millennium is an age of dazzling opportunity and daring adventure accompanied by uncertainty and insecurity. □

SCIENTIFIC ATTITUDE IN INDIA, ANCIENT AND MODERN.

Dr. P. Venugopala Rao

Abstract

This article analyzes the traditions that helped or discouraged the growth of scientific attitude at various stages during the past five thousand-year history of India. Contributions in the areas of astronomy, mathematics, medicine, linguistics, physics and technology in ancient and medieval periods are reviewed. The impact of colonial rule and the encounter with European Science are examined. Finally, cross-cultural scientific engagement in independent India and its role in modernization are discussed.

Introduction

India is perhaps the only state in the world that has officially designated the development of science as the responsibility of the government. This choice represents the desires and goals of a substantial section of the national leadership that worked hard to wrest the status of independence from their colonial rulers.

In 1958, the Indian parliament adopted a resolution, which was drafted and introduced by Pandit Jawaharlal Nehru. It became known as the Scientific Policy Resolution. The resolution includes statements such as the following: "It is only through the scientific approach and method, and the use of scientific knowledge that reasonable material and cultural amenities and services can be provided to every member of the community and it is out of recognition of this possibility that the idea of a welfare state has grown."¹

Nehru's resolution encapsulated India's optimism for growth, industrialization and

modernization and propagated the notion of scientific temper. In one of his writings he asserts: "It is the scientific approach, the adventurous and yet the critical temper of science, the search for truth and knowledge, the refusal to accept anything without testing and trial, the capacity to change previous conclusions in the face of the new evidence, the reliance on observed fact and not on preconceived theory, the hard discipline of mind - all this is necessary, not merely for the application of science but for life itself and the solution of its problems."²

Two decades later, a large group of Indian scientists, including some prominent social scientists, issued a statement in 1981, and explained to the nation the meaning of the scientific temper in the following words:

(a) That the method of science provides available method of acquiring knowledge

(b) That human problems can be understood and solved in terms of knowledge gained through the application of the method of science

(c) That the fullest use of the method of science in everyday life and in every aspect of human endeavour from ethics to politics and economics - is essential for ensuring human survival and progress; and

(d) That one should accept knowledge gained through the application of the method of science as the closest approximation to truth at that time and question what is incompatible with that knowledge and that one should from time to time reexamine the basic foundations of contemporary knowledge.³

According to the Article 51 A (h) of the constitution of India, it is now the duty of every citizen of India 'to develop the scientific temper, humanism and a spirit of inquiry'.

The development of science and technology during the decades following independence in 1947 was based primarily on the leadership of Nehru and his associates and their faith in science. From where did this faith in science and technology come to the leadership in India?

Impact of Colonialism

For almost two hundred years before independence, India was under the influence of British colonialism, first under the East India Company and later under the direct rule of the British Government. Colonialism has left its unmistakable mark on India's history. The leaders of India, those who fought for freedom from British, as well as those who continued to lead the country after independence, were themselves products of an educational system and training schemes instituted by the British in India. There has been a growing interest in recent years on the study of colonialism in general and the British Raj in particular and their place in the history of India. Some of these studies are specifically directed towards understanding the transfer of western science and technology into India.⁴

It is well known that the colonial rulers during the company phase did not initially consider it necessary to educate Indians in science (as they knew and practiced then). The early colonizers were very careful. In order to legitimize their presence and their power, they first discredited the existing structures in the society. "Indians were declared unscientific, superstitious and resistant to change; India was identified with dirt and disease. Travelers, scholars and officials subscribed to this view."⁵

But soon the colonizers found that it was necessary to impart some useful education to their subject Indians. They needed local personnel to fill in the positions of colonial administration; to serve in the large-scale state sponsored enterprises such as railways, and public engineering works. Their plans for the promotion of this useful learning in India were conditioned by their desire to project the superiority of the European mind. The educational policy they adopted by the 1830's promoted education of Indians mostly in literary and historical knowledge. The famous Macaulay's Minute specifically recommended instruction in English language through which western science could also be imparted. But this minimal science education was imparted only as a means through which to expand and consolidate their empire in India and to extract maximum profit from the natural resources of the country with the help of local manpower. Teaching of science for the sake of knowledge did not fit into the colonial scheme.

However, western science and technology trickled through during this company phase of the British rule. Indians appreciated what they came to know about. "The appearance of the surveyor, the plant collector, the mineralogist and the introduction of steam vessel, steam railway, electric telegraph, printing press, telescope and a host of other inventions began to arrest the attention of the local populace. The Hindus, the Muslims, the artisans, the cultivators, the feudal lord or the local ruler, all were aware of the magical spell of the new phenomenon, and therefore approved its diffusion. The elite members of the Indian society became the active agents in the transmission and spread of the new scientific world view."⁶

By the late nineteenth century, there was increasing and enthusiastic demand for the introduction of western science and technology.

Scientific Attitude In India

9

Institutes of higher education were being established, but Indians were discriminated against when it came to appointment of teachers. A British administrator wrote about these conditions in the following words: "There was a strong doubt, not to say prejudice, against the capacity of an Indian to take any important position in Science...It was assumed that India had no aptitude for the exact methods of science. For science therefore India must look to the West for teachers" ⁷

It was in such an atmosphere the Indian Association for the Cultivation of Science was established in 1876. The man behind this idea was Mahendar Lal Sircar. The institution was to correct the exclusive emphasis of the colonial rulers on technical education and to provide opportunities for teaching and research in basic sciences. It was intended to free Indians, in the long run, from the humiliating bondage of being mechanics working for the rulers. It is interesting to note that there were also some Indians who opposed Sircar's ideas by claiming that Indians were not yet capable of basic scientific research. The association trained a number of scientists in basic research, who later played an active role in the development of scientific institutions in India. They were to join hands with the leadership of the Indian National Congress and build support for the ideas of Jawahar Lal Nehru.

India was receptive to science and its promises even during the colonial period. Openness to new ideas was not wanting. While the motives of the colonial power were questionable and their attitudes reprehensible, they could not but pave the way for the diffusion of their knowledge and skills. There was scientific temper, but not at the level of intensity and adventure, which Nehru was demanding, in the free India. Hence the parliament of India was asked to step in and go on record that it was needed. This commitment was

incorporated eventually in the constitution that governs the country.

Pre-colonial times

But what was the state of mind and skills of the native population of India when the colonial adventurers began their intrusion into India? Was there an indigenous science and technology in pre-colonial India? As we go back into the historical past, the very notions of science and technology have to be understood appropriately.

Science can be simply referred to as systematically organized knowledge, subjected to verification and tested both logically and empirically. At some point in history, it is recorded formally so that it can be transferred orally and through writing. In the native discourses of India, the word *sastra* is very much used in this sense. In addition science is often referred to as *vijnana* meaning that it is knowledge about the world. This knowledge includes the possibility of being modified or corrected through observation, experimentation and prediction. The most common expression used in Indian languages to refer to science in general is *sastriya vijñanam*, which can be loosely translated as scientific knowledge.

The presence of scientific attitude can be investigated through careful analysis of a particular body of knowledge and by investigating the steps by which this knowledge is, in fact, advanced. There are very general factors which immediately call our attention when we refer to the scientific attitude--the gathering or manufacturing of empirical evidence by observation as well as experimentation, exercise of imagination in formulating specific questions and hypotheses, and a coordinated interpretation of the observations through, what we may call, insight and judgement. The starting point for investigating existence of

"science" in precolonial India would be to ask the questions, "Is there a body of organized knowledge in precolonial India? If so, since when did it start to accumulate and how? Can we refer to this as scientific knowledge? Is it indigenous, borrowed or imposed?" Answering these questions is a monumental task that would involve specialists in several disciplines, particularly considering the size of the domain and its antiquity.

Medieval times

Let us now proceed back into history and look at the medieval India in the precolonial times. Keeping in mind that the colonial image of medieval India is that of "stagnant and static society," a survey of the existing body of knowledge provides us with a picture of a land characterized by a high degree of economic and manufacturing enterprise, as substantiated by the extensive maritime trade in cotton textiles, iron, and steel, ranging from Southeast Asia, West Asia and Africa to Western Europe. The manufacture of cotton textiles enabled India to attain a preeminent position in the pre-colonial era. In addition to the production of cotton, there were a number of other enterprises that depended on sophisticated technological and practical scientific knowledge. The tradition of mining and metallurgical industries both in ancient and medieval times is well documented. Increasing sophistication in metallurgical operations contributed to the manufacture of a wide range of firearms and artillery, representing the highest achievements of industrial technology during the sixteenth and seventeenth centuries. But the country was predominantly an agrarian society. Agricultural technology and the techniques of crop cultivation were also quite developed and adapted to the local environmental and topographical conditions. The drill plough represented a technological innovation for the cultivation of tobacco, cotton, and the

castor oil plant. Closely allied with agriculture is irrigation. There is evidence for the presence of extensive networks of artificial irrigation patronized by various rulers and systems of government in ancient and medieval India.⁷

The development of scientific thinking was especially evident in the field of astronomy, for which there was extensive patronage by the Moghal rulers. The keen interest in astronomy shown by Moghal Emperors, Babar, Humayun, Akbar, and Jahangir was well documented. The widespread use of astrology which is closely dependent upon astronomy, and the felt need to compile and reform different systems of calendars kept astronomy a highly patronized area of interest. The conditions were ripe for a partial synthesis of Indian, central and west Asian astronomical traditions. The five gigantic observatories designed and constructed by Raja Jai Singh⁸ in the early eighteenth century stand as the most spectacular expression of this synthesis of diverse traditions. Along with a team of Indian astronomers, European astronomers were also present in his court. Raja Jai Singh even financed an expedition of some of his court astronomers to Portugal. His primary goal in building the observatories was to make solar observations specially for the purpose of collecting astronomical data to reform the solar calendar that was in his use during his time. But even as Jai Singh and his astronomers were making observations, the dawn of colonial intrusion was descending in the coastal districts of India.

If we take into account all this, it is not unreasonable to assume that there did exist in medieval India a fair degree of development of technology and the necessary science that goes along with it. To construct an idealized view of scientific attitude in medieval India based upon this review, however would be hazardous. Suffice it to say that there was a widespread indigenous base

from which creativity and innovation could develop. We shall resist the temptation to paint a glorious picture and go on to ask what was it like in much earlier times - in ancient times.

Ancient times

We might as well start from the very beginnings, which we can identify. The starting point for the narrative of Indian history is, of course, the Indus Valley Civilization. ^{9,10} In order to set up a time frame, the following dates for Indus valley period accepted by most archaeologists are assumed:

Pre-Harappan Cultures 3400 - 2800 BC

Harappa Culture(Mature) 3100 - 1900 BC

The facts are supplied to us by archaeology. The Harappans were a disciplined people and this discipline was visible in all walks of life. For example they have been credited with the knowledge of the science of yoga. The greatest invention of the Harappans was the invention of an alphabetic system of writing by simplifying a partly pictographic script, using simple cursive signs with basic phonetic values. Harappans became pioneers in studying tides, waves and currents and put their knowledge to practical use to build tidal dock at Lothal. The civilization, representing a special achievement in the world of third millennium BC, covered a little less than half a million square miles and lasted for about five centuries as a distinct cultural entity. It was a complex of city-centered communities of agriculturists and craftsman. There is circumstantial evidence for maritime trade. Extensive trade also provided the stimulus for the development of an elaborate system of weights and measures. Archaeologists have also been able to find evidence for the presence of rudimentary astronomical system.

Moving forward in time into the Vedic times, we find that Vedic literature has left us with enough

evidence to let us know that the Vedic practitioners were not only skillful and discerning observers of the sky, but used that knowledge in their lives in very significant way. Vedic collections of hymns, ritual descriptions and philosophical speculations indicate activities, that we now can categorize as astronomy. The requirements for certain religious practices, especially the need to determine the accurate time for the performance of sacrifices, provided a degree of stimulus and support for a systematic study of celestial bodies. The development of geometrical, mathematical, and astronomical ideas was preserved in the Sulbasutras, composed and systematized somewhere between 800 and 600 B.C. ¹¹. The main text of the Sulbasutras consists of rules and instructions governing the measurement and construction of sacrificial altars for the execution of particular religious rites and rituals. Panini's grammar, of probably 600 BC origin, is considered to be an intellectual achievement of all time.

A few centuries after the Vedic period, mathematical and astronomical knowledge represented a shift away from earlier dependence on religion. The most well known text of this period is the Surya Siddhanta (400 AD), a repository of astronomical knowledge. A key innovation arising from the Surya Siddhanta was the use of the sine of an angle. The period also witnessed the birth of the mathematician astronomer Aryabhatta (about 499 AD) and his two famous followers Varahamihira (505-587 AD) and Bhaskara I (b. 600 AD) Another famous scholar in astronomy and mathematics of this period is Brahmagupta (b. 598 AD). Further development in astronomy took place as the first millennium progressed and we recognize names such as Mahavira (b. 850 AD), Sridhara (b. 900 AD), Aryabhatta II (b. 950 AD) and Bhaskara II (1100 AD). Most historians of science and mathematics

agree that the use of numerals and zero found in modern mathematics originated from ancient India. The flourishing tradition of mathematics and astronomy continued in South India, as found in the work of Madhava (1340-1425 AD) and Nilakantha Somayaji (1444-1545 AD).

Along with these aspects of science, a range of medical systems developed and flourished in India. The most well-known of these today is Ayurveda, meaning "the Knowledge of long life". Key texts, the Charaka Samhita and Susruta Samhita, were compiled over a long period from 200 BC to 400 AD. Ancient Ayurvedic scholars viewed man - his health and, his growth and decay, and the very phenomenon ordinarily called life (or *prana*) - in terms of matter, the Indian word for which is *bhuta*. They reach the firm conviction that this matter, of which everything is made, is knowable and that there is nothing mysterious or supernatural about the laws of its transformation. These laws are essentially laws of nature, the knowledge of which - the ancient doctors argue in their own way - extends human power over nature, which from the medical point of view means ensuring long and healthy life. This is indeed a magnificent beginning in India of science consciousness, with materialist outlook forming its theoretical basis.

However, "the source books of Ayurveda in their extant forms give us the apparent impression of being quaint bundles of incompatible philosophical views to crude contradictions of practical precepts".¹² These incompatibilities in the texts can be explained by the fact that there was hostility of religion to medical science traceable to as ancient as the times of Vedas. The superimpositions that were grafted on to the genuine medicine in these texts may be of the nature of ransoms offered to the authority of religion with the hope of making it acceptable to orthodoxy. The growth of medical knowledge also

stimulated the development of a number of auxiliary systems of knowledge, which might be labeled as botany and chemistry in the modern period.

Contemporary Science Movements in India

Let us now return to the question we have not yet asked, that is, "what are the results of the Scientific Policy of India?"

The years following Independence witnessed a rapid expansion of science and technology institutions in India. India has effectively institutionalized an extensive and complex infrastructure for the performance of scientific and technological activity¹³. It was expected that these investments in science and technology would result in economic growth and eradication of poverty, as well as enable the country to achieve planned objectives in development and modernization. But success has been only partial. The oil crisis in 1970s brought this dissatisfaction into focus and lead to the emergence of movements of science activism rooted in a concern for the general public. The main concern of these movements is with the authority of the scientific establishment as a whole³.

People's Science Movement:

This movement was initiated by an agency called Kerala Shastra Sahitya Parishad in early 60's and is now coordinated through a body called the All India People's Science network formed in 1990. "People's science" means not merely simplifying and popularizing science, though these processes are considered essential. Fundamentally, it means creating a consciousness or a critical bent of mind among the common people and infusing in them a sense of questioning with regard to each and every aspect of science for development and industrialization, particularly the nature of its

appropriation. There is assumed to be scientific content in every social issue and vice-versa. Empowering people through science is one of the movements's main objectives. It subscribes to Nehruvian discourse in considering modern science as a tool of social and economic emancipation. It sees no contradiction in supporting the goals of science for industrialization so long as they are not placed in the hands of antisocial or selfish agencies in the society.

Alternative Science Movement

These groups share the view that the hegemony of modern, western science and the process of rapid industrialization engineered by it are the root cause of India's general crisis of modernity. They see the progress of western science and modern technological traditions as running counter to the cultural ethos and aspirations of non-western societies such as India. Even before Nehru was encouraging the parliament to pass the Scientific Policy Resolution, some intellectuals were asserting that "progress to the Asian people does not mean the conquest of nature, but rather the realization of a harmonious relationship of interdependence between man and nature".¹⁴ There are moderate and extreme positions in this alternative science movement. The moderate position rejects the reconstitution of western science in the Indian context¹⁵. Extreme position rejects modern western science, which is characterized essentially as violent both in its method and its operation in non-western societies. Claude Alvares's Critique of scientific thinking is an example of this kind of extreme position. He argues "that both science and the technology based on it are fundamentally violent forms of handling the world, that violence is intrinsic to science, to its text, to its design and implementation".¹⁶

Patriotic and People Oriented Science and Technology (PPST)

PPST does not reject modern, western science and technology, but its agenda is to develop a critique of the modern civilization embedded in modern scientific and technological systems. It seeks to counter the claims of modern science that it is universal, objective, value-free, ultimate, unique and the only source of legitimate knowledge and enlightenment. It argues the view that indigenous traditions in the domain of knowledge, skill and production still can play a useful role in our present context.

What we are witnessing today is awareness of the fact that commitment to science and technology alone does not solve the problems of a large country such as India, particularly when a majority of the society has not been able to gain access to the fruits of progress based on this science and technology.

Conclusion

If one stops and reflects upon what we have surveyed, it is not difficult to conclude that the history of India has had periods of both strength and weakness in scientific creativity and technological innovation. It will not escape our attention that the questioning attitude and the tradition of observation and abstract thinking are part of Indian heritage. Traditional knowledge was arrived at by observation as well as inference. There is also vast amount of literature that testifies to the philosophical thinking and metaphysical speculations of the Indian mind which we have not surveyed here.

The absence or lack of science and technology in certain periods of history may have to be explained in terms of political, social and economic parameters. It is also clear that much knowledge

that *could* be placed in the categories of science and technology is practical and utilitarian. A sense of adventure is missing. Bhargava and Chakrabarti expressed the same feeling when they wrote, "Indeed we should very much like to know if there are written records of Indians available who went abroad and came back with new information which then became amalgamated with our own, leading to advances which would have otherwise not been possible. We refer here to the ancient period say up to 1000 AD." ¹⁷

If Nehru called for the nurturing of scientific temper in the nation's culture, the implication was that he wanted his countrymen to admit that there was a glaring absence of it at that point in history, relative to the size and needs of the population, and that the situation needed to be corrected. While intellectuals of different ideologies, voice their concerns, the country and the majority of its inhabitants believe that scientific thinking, in its broad sense, is deeply embedded in its heritage. The nation of India and its leaders unhesitatingly subscribe to the view that the education of its masses in science and the use of modern technology in its life are unquestionable goals and necessary roads towards progress. □

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MRICHCHAKATIKAM : **A DRAMA PAR EXCELLENCE**

Vemaraju Narasimha Rao

MRICHCHAKATIKAM, a Sanskrit Play of King Sudraka, is an outstanding play on any count. It not only portrays on a wide canvas the lives and customs of a highly organised society about two thousand years ago in minute detail, but also excels in characterisation bordering on the real and comparable to any of the outstanding dramas of either the East or the West, including Shakespeare's to which it dates back by atleast a thousand years. It is dated Circa 3rd to 8th century AD, whereas Kalidasa's period is said to be 5th century AD. While the common people speak the Prakrit, the elite characters speak Sanskrit. Sudraka is said to have adapted the earlier play "*Charudattam*" of Bhasa into a dexterously woven play, which has drawn the attention and appreciation of noted critics like Prof Kieth, Dr Bradley and others. The characters in the play are considered by them as "Citizens of the World". One will find such live men in any country, in any time and in any clime. The characters can be easily identified even with present day living men amongst us. And there lies the greatness of the play.

The setting is Ujjain, a city by even modern standards, a well planned town by the side of the river, with broad roads, public parks and multistoried buildings lining the roads. The streets are crowded with covered bullock carts, with the higher strata of society each having its own cart, much the same way as we have automobiles today. Often there are traffic hold-ups which are required to be cleared with a special effort, before the traffic resumes. After dusk, unsocial elements and pleasure seekers take over and there are street brawls, and gamblers' fist-fights and attempts to kidnap women and even murders when they do not agree. There is a well organised vigilance

organisation and one for administration of justice. The king has the final say in all matters and the people are by and large obedient.

There is a flourishing community of prostitutes and an array of gambling dens. Many a young girl, born in the whore houses, yearn for a lawful marriage and the status of a housewife. As the girls born to the prostitutes are treated no better than slaves, they can either purchase their freedom by a price to be paid to the master or mother; or with the express permission of the king, when they are allowed to wear the bridal veil. In *Mrichchhakatikam*, Vasantasena pines for marriage with her lover and ultimately the king gives her permission to do so, whereas for her maid, Madanika, she readily gives freedom to go with Sarvilaka and marry him.

There are of course brazen attempts at misuse of power by those in the service of State and those related to the king resulting in injustice and miscarriage of justice. The king gets bad name for the misdemeanours of these people and as in this case, it may also lead to a change of the king himself!

Then there is the elaborate description of the whore-house. Vasantasena lives in a mansion house, with 8 enclosures, each of which houses carts, elephants and other domestic animals, the men and working tools. There is even a separate enclosure for customers to drink and play dice and other games and another exclusively to those who are born and bred up on the house and whose duty is solely to maintain order in the house. It is only after the eighth enclosure that Vasantasena grants an audience to Maitreya in her private garden.

Of course, there is a separate enclosure for the Madam of the House-Vasantasena's mother, who is made fun of by Maitreya. This is quite comparable to any of the modern casinos or drinking and cabaret joints! Or the expansive buildings of a prince or a zamindar!

The plot has three clear strands elaborately and intricately interwoven with each other—One, the love story of Vasantasena and Charudatta, whom she meets in a carnival and seeks his protection from some unruly elements; Two, the solicitation of Sakara, the King's brother-in-law and also a state official, for Vasantasena, who spurns his advances and is ultimately strangled by him; and lastly, the circumstances leading to Aryaka, a cowherd youth, who is predicted to be the future king, and is imprisoned by the present king, Palaka. He finally manages to kill the latter and become the king himself.

The story begins with Vasantasena, the courtesan, falling in love with Charudatta, a Brahmin by birth, and a trader by profession, formerly very wealthy and having donated to many charities and civic amenities, has now fallen on bad days, whom she meets in a carnival earlier. The citizens of Ujjain admire and adore Charudatta's noble qualities and charitable disposition. Even Vasantasena admits often that she is won over by his magnanimity. Charudatta shies away from moving forward in the matter of his love for her being conscious of his penury. Vasantasena anticipates that Charudatta may hesitate to make a move, and decides to move in herself and she seeks him one day after dusk. She is accosted by Sakara, the king's brother-in-law and an official of the State (*Rashtriya*) who entreats her to grant him her favours, in return for money and good food. He makes light of her love for the poverty-stricken Charudatta. But she repulses his moves. In darkness, when he tries to grab her physically, she

manages to enter the nearby Charudatta's house and is welcomed there. The disappointed and vain-glorious Sakara warns Charudatta that unless he surrenders Vasantasena to him, he will have to face his enmity till death, and leaves the place.

They renew their love for each other. He entreats her to stay on. She decides that the time is not yet ripe for doing so. Instead, she leaves his ornaments with him for safe custody, as it is not safe to have them while returning home. This is only an excuse to come back. Charudatta receives and hands over the ornaments to his friend and companion, Maitreya for custody. Then Charudatta escorts Vasantasena back to her home in the night.

Meanwhile, there is a brawl in the street when Samvahaka, who loses 10 gold coins in a dice game, tries to run away from his creditors who assault him. A bleeding Samvahaka enters Vasantasena's house and introduces himself as a former masseur of Charudatta. Vasantasena is moved by his reference to Charudatta's name, and arranges to free Samvahaka from the creditors by giving them one of her ornaments. Samvahaka is very grateful for Vasantasena's gesture and hopes that he will be able to repay her kindness sometime in the future which he does in the anti-climax scene by reviving Vasantasena and saving Charudatta's life.

The next day, Charudatta and his friend, attend a music concert of his friend Rekhila and return home past midnight, after darkness sets in. They go to sleep with the bundle of ornaments in Maitreya's hands.

That night, under the cover of darkness, Sarvilaka, executes a methodical and well planned theft in Charudatta's ancient house. His elaborate discourse on the principles and practice of digging holes in the walls can form part of a classic text book on thievery, if there were one. No wonder it

is considered as one of the 64 arts. Sarvilaka is in need of money to pay the price for freedom of Vasantasena's maid, Madanika, with a view to marrying her. He takes precautions before entering the hole he digs in Charudatta's wall, introduces a dummy to make certain that all is well and then enters the room. Maitreya in a semi-conscious sleep, gives the bag of ornaments to Sarvilaka thinking that he is returning them to Charudatta's custody.

On waking up, they realise that the ornaments are stolen and Charudatta admires the skill of the thief in executing an aesthetically pleasing hole in the wall. Fearing that Vasantasena may not believe the theft of her ornaments, Charudatta asks his friend Maitreya to give her his wife's pearl necklace in lieu of them and tell her that the ornaments were lost in a game of dice by Charudatta under the mistaken impression that they were his.

Sakara, sends to Vasantasena's mother ten thousand gold coins and a covered cart to bring Vasantasena to him. Vasantasena angrily returns them and sends a message to her mother not to indulge in such acts if she wants her daughter safe. Sarvilaka reaches Vasantasena's house with the bag of stole ornaments and Madanika immediately identifies them as Vasantasena's which were stolen from Charudatta's house. She advises him to say that the ornaments are returned by Charudatta. Vasantasena overhears their talk and understands their love and desire to marry. She accepts the ornaments and in return grants freedom to Madanika and offers her a cart for her to leave. Just then, there is a loud proclamation that Aryaka, the cowherd youth, who is predicted to be the future king is imprisoned by Palaka, the ruling king. Sarvilaka immediately decides to leave and try for Aryaka's release from prison and advises the new bride to take refuge in Rekhila's house till he returns.

Maitreya then enters Vasantasena's house, to give her the pearl necklace sent by Charudatta in lieu of the stolen ornaments and reports that her ornaments were lost in a gamble by his master. She understands that Charudatta is hiding the theft from her as she already has them through Sarvilaka and her love for him increases as she admits that it is these qualities that have won her love for him. She tells Maitreya to inform Charudatta that she will personally visit his place that evening.

That evening it has been unusually dark because of a depression and untimely rain. She braves the rain and darkness and reaches his house fully drenched. She enquires about how the 'gambler' is doing. He receives her endearingly and she returns the necklace and also produces the ornaments said to have been lost by him and Charudatta understands that she is aware of the theft. They laugh it over and spend the night together happily.

Charudatta asks the driver of his cart, Vardhamanaka, to be ready to take her home if she wants to go. He also leaves instructions with Maitreya, his friend, to inform the driver to bring Vasantasena in the morning to the public park, where he is waiting, on the outskirts of the city. Vasantasena rises rather late, and mingles with the household to make friends. Charudatta's son, Rohaka, cries at being unable to play with the golden cart of his neighbours and the maid Radanika gets him a clay cart, which he refuses to play with. Radanika introduces Vasantasena to him as his mother. He protests immediately that it cannot be so as his mother does not wear any ornaments. Vasantasena removes her ornaments and places them in the clay cart and asks him to have a golden cart made to play with.

Vardhamanaka arrives with the cart, but Vasantasena says she needs a little time to get washed and be ready. This suits Vardhamanaka

well, as he forgets the carpet to be spread in the cart for fetching which he goes back. When Vasantasena gets ready and made up, she finds the carriage of Sakara parked near the side entrance. Its driver, Cheta, finding that the road is blocked by vehicles from all directions, gives a helping hand to clear the traffic and by the time he returns, Vasantasena gets in and closes the door. Cheta finds the going a little heavy for an empty vehicle he has brought, but satisfies himself that due to his exertion he is finding a little drag, but moves on taking the vehicle to the place where Sakara is waiting in another corner of the park.

Meanwhile, Vardhamanaka returns with his cart. Aryaka, who escapes from the prison, with one chain still dangling on his leg, gets in and closes the door. Vardhamanaka mistakes the jingling sound to be Vasantasena's ankle bells and drives on.

There is an announcement that Aryaka, the cowherd youth, who is to be the king escaped from the prison, and all the concerned have been alerted to be watchful. Vardhamanaka's cart is accosted by two of the vigilance guards, Chandanaka and Veeraka, who are told that Vasantasena in the cart is going to meet Charudatta in the park. Though they have respect for both these figures, they insist on seeing inside the cart for a physical check. Chandanaka peeps in first, and Aryaka immediately seeks his protection, which Chandanaka gives readily, for he has sympathies with the king to be. When Veeraka insists on his inspection before the cart is allowed to proceed, Chandanaka fearing that Aryaka's plan will be spoiled if that happens, decides to provoke Veeraka into a quarrel (*karnata kalaha prayogam karome*) and decides to employ the *Karnata* quarrel remedy. He abuses Veeraka by the name of his barber's caste and asks him how dare he disbelieve his word and try to peep in. Veeraka, enraged,

abuses Chandanaka in return by his caste (*Chandala*). Chandanaka pulls down Veeraka who is trying to peep in and kicks him. Veeraka furious at this outrage leaves the spot swearing to report the matter to the court of justice. Chandanaka then tells Aryaka in the cart addressing him as Vasantasena to inform any one who stops the cart that it has already been inspected by Chandanaka and Veeraka and gives his sword in token thereof, which also is intended to be useful for his protection. The cart then reaches Charudatta, who on finding Aryaka inside, instead of Vasantasena, promptly gets him unchained and entreats him to go in the same cart to safety and remember him when he does become a king. A grateful Aryaka is driven to safety.

It is already midday and the sun is very hot. Sakara waiting with his the companion Vita is restless and makes fun of the Buddhist monk. Sramanaka, who goes to the well to wash his clothes. When the cart comes to pick him up, he finds Vasantasena inside, as a result of the mix up. Overjoyed he mistakes that she has come for his love, and kneels, his head at her feet. She kicks his head in scorn and he gets enraged. His entreaties to Vita and Cheta to kill her having failed, he decides to kill her himself. He sends both of them away and strangles her and when she falls down motionless, presumes her dead. Both Vita and Cheta return later to find her killed by their master. Vita leaves in disgust. Cheta, being his slave and the only eyewitness to the murder, Sakara decides to bind him in his place till all is clear. He then decides to file a complaint against Charudatta accusing him of Vasantasena's murder for her ornaments.

The next morning, Sakara dresses himself in the regalia of his office and awaits the court to commence the proceedings. The court consists of *Adhikaranaka* (the magistrate), *Sreshthi* (the

evaluator or financial expert and *Kayastha* (the court clerk), besides a servant of the court, Sodhanaka. The magistrate at first refuses to hear Sakara's complaint, as he is notorious for his litigation and his over-bearing behaviour. Sakara threatens the magistrate that he is a state official and also the brother-in-law of the King himself and he will have him removed and replaced if his complaint is not taken up. The magistrate succumbs to his pressure and takes up his case. The clerk takes down the complaint as Sakara blabbers that Vasantasena was murdered not by him but by Charudatta for the sake of her ornaments. He even erases with the toe of his foot what has earlier been stated by him and written by the clerk, and browbeats them. As Vasantasena's murder is the matter, her mother is called for investigation and she speaks highly of Charudatta and that Vasantasena left for Charudatta's place but has not returned. Then Charudatta is called in and is offered a seat out of respect for him, to which Sakara objects that he can not be offered a seat being the accused in the murder case. Charudatta is in a fix as he cannot disclose that Aryaka travelled in his cart and not Vasantasena, lest he may betray Aryaka.

Veeraka, the policeman on guard duty and who is driven away by Chandanaka enters to report that as he tried to verify Vasantasena's identity, going to meet Charudatta in his cart, Chandanaka beat him up and drove him away. Veeraka is sent to the park to see if any female corpse is still there. He promptly returns and reports that there is indeed a half-eaten corpse of a woman lying there.

In the meantime, Maitreya, who is asked by Charudatta to return the bundle of ornaments to Vasantasena, hears that Charudatta has been framed, and he rushes to the court to defend him along with the bundle. There, enraged at Sakara's accusation against Charudatta, he tries to hit him

with his stick and in the struggle, the bundle is dropped to the ground and the identity of Vasantasena's ornaments is established. Then Sakara forces the court to unseat Charudatta as a *prima facie* evidence is available. In spite of the soft corner they have for his reputation, Charudatta himself vacates the seat and sits on the ground. Sakara reiterates his charge that Vasantasena is murdered by Charudatta for her ornaments and in spite his denials, a verdict of guilty is passed and the matter is reported to the king for pronouncing the sentence, with a recommendation for excommunication as being a Brahmin, Charudatta cannot be killed. The king, however, sentences him to be impaled to death and also orders that it should be widely proclaimed by beat of drum that similar fate would befall to anyone committing such an offence in future.

The *Chandalas* (the executioners) take over and put a garland of red flowers on Charudatta's neck. The procession starts with the first of the five mandatory proclamations of his offence and punishment, before Charudatta is impaled. As the procession wends through the streets, Cheta, the slave of Sakara and eyewitness to the murder, jumps to the ground to save Charudatta from his master's wily and evil design. But Sakara effectively turns tables against him, saying that he is his slave and is beaten and tied down for theft of gold in his house. Cheta's words that Sakara himself killed Vasantasena have no takers, as being a slave, he is effectively overruled by his master. Cheta begs leave of Charudatta saying that he is powerless for doing any thing more.

Meanwhile Vasantasena is saved by the Bikshu, Sramanaka, who is none other than Samvahaka, whom she had earlier saved from the clutches of his creditors after he had lost in a dice game. On his return after washing his clothes from the well, he dries his wet clothes on a heap of dried leaves.

Vasantasena moves and he squeezes some water into her mouth from the wet cloth and is revived. She is led to the nearby monastery where she recovers.

Charudatta is made to carry on his shoulder the wooden pole on which he is to be impaled, much like Jesus carrying the cross. As the last and final proclamation is made at the west point, the Bishku hears about the sentence and procession of Charudatta's execution and hastens to the scene with Vasantasena and saves him at the nick of time by her physical presence. Sarvilaka, brings the glad tidings that Aryaka, has killed Palaka to become king himself. As the first act, the new king, makes Charudatta king of *Kusaavati* and grants permission to Vasantasena to wear the bridal veil and marry. Sarvilaka places himself at the command of Charudatta. Sakara is brought before Charudatta hands tied behind him, and shrewd and cunning as he is, he begs Charudatta of forgiveness. While all those would like Sakara to be executed, Charudatta gives him pardon and restores him to his office. The justification is that if Sakara were killed there is no opportunity for him to repent, where as if he is alive, he will have always to repent for his misdeeds for the rest of his life.

Charudatta's wife Dhuta is also saved in time from immolating herself, as she does not want to hear news of Charudatta's death. He and Vasantasena arrive on the scene and Dhuta welcomes Vasantasena as her sister (*dishtya kusalam bhagini*).

Sudraka weaves this complicated plot dexterously, clearly chiselling out the character into live human beings. The social organisation of those days is clearly brought out. The procedure of investigation and administration of justice is quite comparable to the modern system. Complaint being admitted on a *prime face* case being made

out, the examination of witnesses, consideration of evidence produced, etc., before the judgment is delivered and sentence awarded by the King. So is the security system, which is alerted by the news of escape of Aryaka, when every passing vehicle is stopped and searched. The helplessness of Cheta, being a slave and many other references to the insults and hurdles in society the slaves have had to face is clearly brought out. The marriage or love between an upper caste Brahmin and a courtesan is accepted as normal, as also the solicitations of prostitutes. The firmly entrenched system of prostitution adds liveliness to the play. Charudatta's observation that the crimes committed by the wealthy are easily passed on the poor is as valid today as it was then. Today we come across many Sakaras who try to browbeat the officials and twist the rules to their advantage only because they happen to be influential in society or are connected to higher-ups. The miscarriage of justice in Charudatta's case would not have occurred had the evidence and witnesses been probed a little further which is prevented by Sakara's intimidating tactics.

There is a reference by Charudatta to the water-wheel which is used to draw water from the well. He remarks that life's ups and downs are like the buckets of a water-wheel. Incidentally references such as these show the advanced stage of civilization in those days.

Sudraka perhaps belonged to the South, considering the various references in the play to *the Goddess of Sahyadri*, the *karnatakalaham* employed by Chandanaka to drive away Veeraka and the kingdom of Kusavati by the river Veni. The employment of spoken Prakrit dialect for the common people adds immensely to the drama's appeal. Added to this, is Sakara's own inimitable style of humour. His vainglorious boasts, his villainy and meanness, timidity behind a brave

front, his unscrupulousness, his half-baked knowledge of the classics and malapropisms and his eccentric behaviour-all these add to create humour.

The characters assume real life and strut before us as real men and women do, and the prototypes can be found in any country, at any time which add to the universal appeal of the play.

One word about the production of the play. Many of the Sanskrit plays are designed for presentation over a number of days. Considering the complexity of the situations and locales, there have been several doubts about production of the play in its present lengthy form. Through a little pruning and avoidance of repetitions on various topics, the play can easily be condensed to about

three hours' duration and is definitely presentable in a crisp manner. With modern techniques like the revolving stage and effective lighting arrangements restricting focus to certain parts of the wide stage, many scenes can be created without any loss of time in quick succession, and making the play enjoyable. Sudraka must have had in his mind the production part of the play also when he produced this great piece of art, which is still enjoyed by the *rasikas* even after two millennia. □

(The National Theatre Festival is being celebrated in March-April, 2000. This immortal play should be put on boards as it provides ample evidence of our ancient civilization and cultural heritage.)-Ed

HAIKU

Damal Kannan

No shade for anyone
Even though has grown as tree
Japanese Bonsai
Flowers wither away
It's a very long waiting
For blossoming buds.
Twilight sun sprinkles
Red and Yellow colour rays
On each and every one
Destroyed the garden
Made a palatial building
Now grows Bonsai trees.

□

THE MOTHER

Dr. P. Natarajan

She is a teacher to her children,
She is a preacher to an angry husband,
She is in all living beings,
She is a defence wall to
father's problems,
She has to solve children's
quarrels,
She is Mother Earth in tolerance,
She is the nymphet of rivers in flow of love.

□

ACCULTURATION AND ASSIMILATION

'Sherman Alexie's Integration'

Dr. P. Ramendra Karmakar

Sherman Alexie's short story INTEGRATION portrays the silhouette of the baleful situation of the Native Americans who subsist and bear the brunt as if their primogenitors committed a tragic flaw against God and His people. They live in reservations which appear as bad as the dalit colonies constructed by the state governments in India. Alexie sees the veiled apartheid existing in a country like America that preens itself as the most advanced and civilized nation. Being sensitive to the suffering of the hapless, he identifies himself with the people who are subjected to segregation and victimization by the dominant American white community. Alexie is celebrated for his detailed descriptions of the psychology and environment of the reservation. He presents 'humour and wit in the face of intense poverty and ravages of alcohol abuse that are part of reservation life'.

The story of Integration presents the grim reality of the American Indian life stamped out beneath the vista of beautiful panorama of picturesque and voluptuous harmonies. The American Indians having a sense of loss of their homeland, grapple with rootlessness, harbouring age old grudge an inherent antagonism explosively persisting in their hearts. Their actions are an expression of annoyance and anguish about their fate. American history narrates that Native Americans or Red Indians were the first inhabitants of the Northern America. They were believed to have settled in Alaska after they crossed the land bridge located on Bering Sea from Siberian region. They lived uninterruptedly in the Northern part of America until the arrival of Europeans especially of British descent.

The White race in their advance took North America into its fold, driving away the Native Indians, the less civilized race, to the Westward. They snatched their large tracts of lands and several years later created for them reservations signifying permanent imprisonment of letter de cachet. In the course of time, no White government tried seriously to safeguard the Indians' rights, culture and traditions. The treaties signed between the two were often dishonoured by the successive (White) governments. However, in the fight for supremacy of the Great Plains, 'the dynamic, more advanced, industrialized society was bound to conquer'. The statement made by the President Hayes in 1877 is a testimony to this: "The Indians were the original occupants of the lands we now possess. They have been driven from place to place. The purchase money paid to them in some cases for what they called their own has still left them poor. In many instances, when they had settled down lands assigned to them by compact and begun to support themselves by their own labour, they were rudely jostled off and thrust into the wilderness again. Many, if not most, of our Indian wars have had their origin in broken promises and acts of injustice on our part "(The United States Since 1865 Foster Rhea Dulles:p.41).

In the aftermath, Native Americans were fated to be involved in an unequal struggle which is in fact, a clash between two types of civilizations. During the last three centuries, their population seemed to be on the decrease by millions of deaths owing to their contact with the Europeans who were initially responsible for spreading among the Indians diseases like smallpox, measles, diphtheria, influenza, malaria, yellow fever etc., against which they had no remedy. In the

twentieth century, as a result of the declining rate of infant mortality, the number of Native Americans began to increase not only in North America but in American continent on the whole.

Integration deals with the disposition of a Native American Indian boy named John who was sky-jacked in his infancy from an Indian reservation hospital. He was taken to Seattle where a childless White family adopted him. For many years, John suffered from self-inflicted psychological maladies ensued from the consciousness of his brown complexion, and his identity, which he could finally beat back and began to lead normal life.

The narrative of Integration begins in a hospital located in the Indian reservation in the 1960s. Alexie depicts the environment of the hospital marked by unhygienic conditions and squalid milieu. The predicament of the locale matches the palling plight persisting in the minds of the people. The scene is described as murky and dismal.

In the examination room, an Indian family of four are collectively coughing blood suggesting the dearth of medical facilities and the gravity of the situation as well as the callous attitude of the government. "Tap, tap. The doctor cuts the umbilical cord quickly. A nurse cleans John, washes away the blood, the remains of the placenta, the evidence. His mother is crying" (Ibid:1718). The abduction of the child and strafing of the reservation area by the gunman from the helicopter testifies to the brutal force used against the Indians who resent it and attempt to resist. "The jumpsuit man holds John close to his chest as the helicopter rises. Suddenly, as John imagines it, this is a war. The gunman locks and loads, strafes the reservation with explosive shells. Indians hit the ground, drive their cars off the roads, dive under flimsy kitchen tables".

The new house of John is a beautiful place

surrounded by greenish meadows and gardens but he does not show the signs of insignia of diadem. In lieu, his personality is torn by anomie and alienation and carries in it his ancestral cry for justice and protests against the suffering and suffocating life led by his people. Being conscious of his identity through brown complexion, he transforms himself into an inhibitive and introspective individual causing embarrassment to his fellow students. Sometimes, John attempts hard to overcome his difficulties. He is the only Native Indian in the school. He has friends, handsome white boys who headed off to college. John would never speak to any of them after graduation with the exception of one or two whom he comes across in the supermarket, movie theatre, restaurant, etc., "At first he listened to himself say the right things, respond in the right way. I'm good. Working hard? Nah. Hardly working". The more surprising trait in his personality is that he does not honour the greetings of his classmates and behaves as if he were not known to them. When the girl friends conduct themselves in the most natural way and converse over various things in general, John feels insignificant and does not want to be in their company : He promises them that he will control his feelings and emotions that are near neurotic and "I'll behave well in front of their fathers who feel that the boy is suffering from infra dig syndrome.

John, like any other underdog, is rebellious within himself and does not seek divine intervention and does not believe in prayer. He revolts against his condition and against the creation as a whole. He rather wages a metaphysical war against the conditions in which he is embroiled. He rises in revolt demanding not life but unity and lucid awareness. His metaphysical revolt is aimed at realizing inner happiness in the face of an incomprehensible or malignant universe. John works out well and creates a design for applying it psychologically to

strike an equilibrium. He obtains a regular bathroom pass. In the bathroom, he fights against his anger, gnashing and biting his teeth and lips only to seek freedom from the surges of emotions and anger. After coming out, he does not manifest any of these psychomatic symptoms or "any strange behaviour." He forges this method into a regular process and baptizes himself as "an integrated one", a "trailblazer".

Alexie suggests that many of the Native American Indians turn out increasingly desperate and fall into dissipation and atheism owing to the loss of their homeland, and infringement of their values and customs and evanescence of their traditional pageantry by the intrusion of white man's modernity.

Paradoxically, Native American Indians are abrasively insensate to the advancing enemy who has blended within himself the culture and civilization of Europe and is largely generous, healthy minded and pragmatic refusing to accept the philosophy of despair and assuming the spirit of Prometheus, restless for the new, and waging an indefatigable warfare against the frustrating forces. Like an Untouchable, Veluta in Arundhati Roy's The God of Small Things who emits 'a particular smell', Native American Indian maintains 'silence'. The protagonist, Albel, in native American Indian novelist, Momaday's

House of Made of Dawn, accuses his fellow Native Indians of ignoring the advancement and of their aversion to modernity. And they are lying low and revel in the cult of animism. "The people of the town have never changed their essential way of life. Their invaders were a long time in conquering them and now, after four centuries of christianity, they still pray in Tanoan to the old duties of the earth and sky and make their living from the things that are and have always been within their reach; while in the discrimination of pride they acquire from their conquerors only the luxury of example"

Under the given circumstances, what does Native American do except joining the mainstream? Many an Indian has met this contingency by settling in urban areas imbibing white man's education and culture simultaneously keeping Native American Indian's distinctiveness. It's significant what Momaday says: "It's a matter of identity. It's thinking about who I am. I grew upon Indian reservations, and then I went away from the Indian world and entered a different context. But I continue to think of myself as Indian. I write out of that conviction. I think this is what most Indian people are doing today." (Native American Testimony Peter Nabokov: 438). But many other Native American Indians show reluctance to merge with the Europeanized living style as they feel their ethnicity rather than modernity, matters. □

HER VOTE WAS CAST

G. Somaseshu

A Lifeless figure seemed, but for her eyes
Still shimmering with tear-glint I found
Leaning upon her stick, she dragged herself
To cast her vote, she needed someone's help
I led her slow, she mumbled some faint sound
She fingered at some symbol for me to realise
Her vote was cast; she did thank me a lot;
Like a mother, me close she caught,
Near her bosom and touched my chin
What a flood of mercy oh God, What kin
Could give such rapturous love? I stood
Struck by that selfless touch - a log of wood ! □

A STEP FORWARD

D.V. Sahani

Put your step forward
Towards your cherished goal
With dauntless vigour
And indomitable courage
And you will behold
Your goal waiting for you
With wide spread open arms
To encompass you
In its loving embrace. □

UNIVERSAL VALUES AS REFLECTED IN LITERATURE: MODERN PERIOD

Santi Kumar Ghosh

The early modern period (the timeframe for the period being the span later than A.D. 1400) witnessed the establishment of the Mughal power. A new India, built upon the fusion of the two great cultures, emerged. The first two rulers of the Mughal dynasty were Babur (1526-1530) and Humayun (1530-1556). Babur's memoirs written in Turki, 'Tuzuk-i-Baburi', recounted his life adventures from his early youth in the valley of Ferghana to his conquest of India. Babur was a real poet, and apart from the incidental verses introduced in his memories, we have from his pen a small collection of Turki lyrics, which bear comparison with the best poetry of his day.

A comparative study of religions convinced Akbar, the third Mughal ruler (ruled 1556-1605), that there was truth in all of them, but that no one of them possessed absolute truth. According to Max Muller, who devoted much attention to the comparative study of religions, Akbar was 'the first who ventured on a comparative study of the religions of the world':

The emperor was led to give up his faith in the absoluteness of Islam and declare that 'there are sensible men in all religions.....' He said:

Each person, according to his condition, gives the supreme being a name, but in reality to name the unknowable is vain.³

'Akbar went very far with Hinduism and Jainism as well as with Zoroastrianism and Christianity but everywhere he "stopped upon the threshold."⁴

No system could hold Akbar, and he was engaged in the compilation of a bewildering code of rites culled from all religions. He promulgated the *Din-i-Ilahi*. It was a religion without priests and books, leading to ideal of mystic union of the soul with the divine. This union, we may say, was based on the Sufi idea of absorption of the spirit in the Divine Being.

In spite of his illiteracy Akbar was far from being unlearned, nor was his intellect uncultivated for he delighted in listening to the reading of works on history, theology, philosophy and other subjects, and in discussing afterwards what had been read.

Abdul Fazl in the second and the third volumes of *Akbar-nama* narrated in Persian prose year by year the history of Akbar's reign down to 1602. He not only recorded facts but also explained the motives behind them. *Ain-i-Akbari*, the complementary work, dealt primarily with a systematic body of rules of conduct governing all departments and all subjects. It included a comprehensive statistical account relating to his empire with relevant annotations.

While Badauni translated the *Ramayana* into Persian, Todar Mal rendered the *Bhagavata-Purana* into the same language.

Arnold Toynbee observes on the emperor Akbar: 'This extraordinary man appears to have been simultaneously a great practical statesman and a transcendental mystic.'⁵ Swami Vivekananda states that

'the number of kings like Akbar, in whom

the subjects find their life, is far less than
that of kings like Aurangzeb who live on
the blood of their people."

Akbar's son, Jahangir (A.D. 1605-1627), who usually followed his father's policy of religious toleration, was well versed in Persian literature and he himself occasionally composed. His memoirs contain many references to verses he admired for their beauty, wit, or appositeness to a special occasion.

Jahangir's son, Shah Jahan (A.D. 1628-1658), who was on the whole a tolerant and enlightened ruler, patronized not only Persian scholars but poets of Sanskrit and Hindi as well. Chintamani of Cawnpore district, who composed a version of the Ramayana and treatise on prosody, was patronized by emperor Shah Jahan.

Shah Jahan built the famous Taj Mahal at Agra to contain the tomb of his wife. The superb mausoleum building has been poetically described as a 'tender elegy in marble'. Rabindranath Tagore was inspired to write the following verse on the Taj Mahal:

You knew, Emperor of India, Shah Jahan,
That life, youth, wealth, renown
All float away down the stream of time.
Your only dream
Was to preserve forever your heart's pain.
The harsh thunder of imperial power
Would fade into sleep
Like a sunset's crimson splendour,
But it was your hope
That at least a single, eternally - heaved sigh
would stay
To grieve the sky.
Though emeralds, rubies, pearls are all
But as the glitter of a rainbow tricking out

empty air
And must pass away,
Yet still one solitary tear
Would hang on the cheek of time
In the form
Of this white and gleaming Taj Mahal.⁷

By the middle of the seventeenth century, Dara Shikoh, Shah Jahan's eldest son and disciple of the Qodiri Sufis, translated Hindu scriptures, such as the *Bhagavadgita* and the Upanishads, into Persian and in his translation of the Upanishads he closely followed Shankara's commentaries. Dara Shikoh caused the Persian version of the *Atharv Veda* to be made with the assistance of some Brahmin scholars.

To the initiative and patronage of the great-grandson of Akbar, Aurangzeb (ruled 1658-1707), we owe the greatest digest of Muslim law made in India, viz., the *Fatawa-i-Alangiri*, which simplified and defined Islamic justice in India. It has continued to be authoritative till today. The emperor's extensive correspondence proves his mastery of Persian poetry and Arabic sacred literature.

Swami Vivekananda observed:

Look here, how in the modern period the Pathan dynasties were coming and going, but could not get a firm hold of their Indian Empire, because they were all along attacking the Hindu's religion. And see, how firmly based, how tremendously strong was the Mogul Empire. Why? Because the

Moguls left that point untouched. In fact, Hindus were the real prop of the Moghul Empire: do you not know that Jahangir, Shahjahan, and Dara Shikoh were all born of Hindu mothers? Now then observe-as soon as the ill-fated Aurangzeb

again touched that point, the vast Mogul Empire vanished in an instant like a dream⁸

Sivaji (1627-1680), the Maratha rebel, issued in 1679 a long public letter to the Emperor Aurangzeb. It eloquently pulled him up for reversing the wise policy of Akbar and Jahangir by imposing the *Jiziyah* on Hindus. Sivaji pointed out that in the *Koran* God is styled Lord of all men, not simply of Muslims, and that both Muslims and Hindus worshipped God in their own way.⁹

Guru Arjun (1581-1606), who rebelled against Aurangzeb, compiled the Holy Book *Adi Granth*. And Guru Govind Singh (1675-1708) placed the *Granth Sahib* (the sacred scripture of the Sikhs) in the place of the Guru. The greatest respect began to be paid to the incorporated Word (scripture), even the Guru choosing for himself a seat lower than that of the scripture. Govind Singh's many compositions were included in the *Dasam Granth*, which consisted of several parts, each in a different language but all in Gurmukhi script.

To sum up, the Mughal dynasty began with Babur in 1526, reached its summit with Shah Jahan in 1628 and Aurangzeb in 1658, but declined as a result of Sikh and Maratha attacks, and was finally eliminated by the British in 1803. □

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ANGLO-INDIAN RELATIONSHIP IN THE WRITINGS OF RUDYARD KIPLING

Dr. (Mrs.) Jaya Lakshmi Rao, V.

The idea of British superiority is most effectively voiced in moving images and words by Rudyard Kipling in his works. It was the commitment to the prior rights of the white man in relation with the rest of the world that shaped Kipling's vision which saw imperialism as an expression of Anglo-Indian destiny.

The theme of the Empire appears in Kipling's writings from Barrack Room Ballads to the Seven Seas. The latter depicts the preordained fate by the British as the chosen people, who explore, reform and keep watch over the seas and continents.

"The White man's Burden" is the starkest artistic statement of Kipling's imperialistic theme. The conquerors are under a moral obligation towards those whom they control. They despite accepting virtues like meekness and humility, albeit as adornments, should not let them undermine their "store of energy" which is ever ready for action.

Critics are of the opinion, that Kipling's ambivalent attitude towards India is largely due to his background. His early years were spent in Bombay, India. His parents were a part of the colony of the British born and bred. They were the Sahibs to whom Imperialism was a religion not to be questioned. He, however, was in close proximity with the Indian multitudes of various faiths and tongues, customs and beliefs. The four influences at work on Kipling's literary art were, the dark and mysterious natives, the imaginary law of the jungle, the glory of the Imperialism and the British superiority.

Whether it is a poem or a piece of prose, fiction or impressions as a newspaper man, Kipling excelled in every literary form he adopted. As an

Anglo-Indian novelist - Kipling concentrated on the difficult conditions of life in India which tested the physical stamina and emotional strength of the Europeans. He brought to light the adulterous behaviour and nepotism in his works. Yet a critic observes:

"Though Kipling had such oriental scholarship, intimate first-hand knowledge of Indian life and thought, his views about India are biased as he himself was an ardent imperialist"

The British impulse of denying status as fellow human beings springs from a fear of threat of their identity and values. Though Kipling is far from a sense of alienness, he interpreted their displacement and need for flight into the closed circle of their community.

In Kipling's story, The Head of the District, racial characteristics are so arranged that the probity of the British civilian is balanced against the cowardice of the Western educated Bengali. In Without benefit of Clergy, Kipling brings home the theme that, even true love is not adequate to patch up the racial gulf between the British and the Indians. Such an association would bring forth a "degenerate race". It would be destructive to one or both partners. The liaison between the Sahib and the Indian woman ends with the death of the woman and their child and the destruction of their house. Nicholson observes:

"The destruction of their house symbolizes the impossibility of fusing the two cultures through love."

In Lispeth he takes on the theme of unbreakable barriers between the two races. Lispeth falls in love with an Englishman. The Chaplain's wife tells her that,

"The Englishman promised her his love to keep

her quest---that it was wrong and improper of LISPETH to think of marriage with an Englishman who was of superior clay."

Kipling's strong belief that the two races just cannot live together is made plain in the beginning of Beyond the Pale. He says,

"A man should, whatever happens keep to his own caste, race and breed. Let the white go to the white and the black go to the black."

The theme of the story is love between a young Hindu widow and an Englishman. Their love which progresses to their nightly escapades to her bed-chamber is discovered and avenged by the widow's brother-in-law. The Sahib when he visits her next, sees her once beautiful hands transformed into "bare stumps". They never meet again. The window through which he climbed has been walled up. The break between them is complete and final.

India is pictured as an entity of darkness in Kipling's well known story "The Bridge Builders." It is presented as a challenge to the forces of light and power. Mother Ganga who is unable to bear a bridge being built over her is appeased only when she is reminded of the age old thought that all is "Maya". The heroic attitude of accepting a challenge is under-lined here.

Kipling's stories on the East-West theme have won critical acclaim because the problems he treated in his fiction were justified in the colonial context. There are critics like T.S. Eliot who squarely counter the argument that Kipling was biased towards the British. To Eliot, Kipling believed that the British had a greater aptitude for ruling than others. The creator of Lama and Purun Bhagat cannot possibly be an imperialist says K. Viswanatham. In this insightful analysis of Kim Prof. K. Viswanatham says that Kipling was one of the few exceptions of the English in India who, "maintained a too self conscious isolation from the Indians". It is only after the publication of Kim and The Jungle Books that there is a wind of change in Kipling's criticism. Kim was hailed as the

most mature work in India.

Kipling's understanding of India blossomed in Kim. It begins with the search for the River of the Arrow and ends with Lama's discovery of it. In between is thrown Kim's search for the Red Bull and initiation into the greater game. In Kim, Kipling unfolds the mystery that is India. He shows the unique contradictions, that go into the making of India. Kim opens the window of India wherein we come across a bewildering mass of minute details about Pundits and bankers, Pulton and Police, Jadoo and Maya, hawkers and jugglers, Kismet and Shradha, charms and transmigration, Guru and Chela, Jat and Pathan, pedigree horse and Brahminly bull, gora log and kala admi, Pahari and Pardesi, St. Xavier and Benaras, Astrology, Purdah greedy Brahmins and picturesque proverbs.

Both Lama and Kim are awe-struck by the spectacle of India.

Kim: "This is a great and beautiful land."⁹

"A fair land - a most beautiful land in Hind and the land of five rivers is fairer than all"¹⁰

Lama: "A great and wonderful land."¹¹

"The kindly East."¹²

Kim proves Kipling's capability of transcending his political and racial prejudices and appears genuinely humane by his worth and not by caste or creed.

The fact that Kipling's writings are denser than his beliefs is beyond doubt. Their diversity and multiplicity of view-points make the most vivid fictional transmutations of the sub-continent's many faces, of its moods and sensibilities.

Benita Parry consequently summarizes Kipling's writings thus:

"This is the fruit not of Kipling the theorist but of an inspired artist who at a deeper conscious level accepted India as his native soul and who when he looked at India through ethno-centric lenses, did so in full knowledge, that the images he received were those of a Whiteman of the West."¹⁴ □

A SHORT STORY

VELANTINE'S DAY

Dr. T. Vasudeva Reddy

It was Valentine's Day with a pleasant morning, neither cold nor hot. Morning rays of the sun seemed to caress the body. Traces of withering winter and ushering spring could be felt. As it was a village, most of the men had gone to the fields and women were busy with their household work. Raju, a middle-aged man, temporarily free from normal duties, was sitting idle in the verandah, partly browsing through the daily Telugu newspaper and partly reflecting on his present plight of loneliness. His daughter had gone to school and his wife left the world three months ago.

Hearing the disturbing sound of the footsteps, Raju looked up and spoke with an enquiring look at the other person standing in a seductive way in the portico: 'It is you, Rathi, how are you? What has brought you here so early?' She replied with a smile 'No specific work. Many days are over after my last coming here. On the ceremony day I came and worked here till dusk. Afterwards, I couldn't come to the house deprived of my sister. I have come only to make a courtesy call'. 'Rathi, where is your husband? Has he gone for work?' 'Now a days he doesn't go any where. After so many days, he could get some work today. He has gone.' After a couple of minutes she spoke again, 'Daughter has gone to school, I presume. Where is the other girl? Has she gone to fetch a bundle of sugarcane leaves for the cattle?

'Yes. My daughter left the house at 8 a.m. itself. The other girl Rangji must be coming back. It is time she should be back.'

'This house, such a big house, has become

lonely and pale after the passing away of sister. With her exit, the house lost its lustre and glory and the spirit of life.'

'I am not fortunate to have my partner with me. Everything depends on the will of god.'

She stood there silently for a few minutes; and her silence was intriguing to the house owner and it was like the nature of calm water before the brewing of a storm. Then she said with an assumed smile with a silver-lining of faint uncertainty, 'Please open the other door, the old door'. He asked with an air of suspicion. 'The old door! Why?' 'Please open it a little, I will come that way and I have to talk to you privately.'

Raju went in, passed through the central hall, entered the verandah, unlocked the door and opened it. As he opened the door, she stepped into the verandah and closed the door, then she asked him to come inside the hall.

He said, 'Rathi, what do you want?, if you want to tell me anything, you can speak here itself'.

With a twinkle in the eye, she spoke in a tone of persuasion, 'No, no, you come inside. I have something personal to talk,' So saying she went inside the hall.

As he hesitantly entered, she closed the door in a swift way and said, 'Abba, I know how much you are suffering from this loneliness ever since sister had departed. Many times I saw how sister and you loved each other and how you of each other. You never left her for

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Whenever you left the house, she would be anxiously waiting for your arrival. In these three months, after her departure, how are you able to bear this loneliness?' Apprehensive of her conduct to some extent, Raju said, 'Rathi, it is all our fate. I am not fortunate to have her and to be with her. God himself was envious of our love and with a cruel hand he snatched my other half, my better half away from my life. I have to surrender meekly to my fate and live with her memories.'

With an outward feeling of concern, she spoke, 'you are not old, and it is very difficult to control the physical desires. I personally know how difficult it is to control it. Relations are strained between my husband and me. Three months are over since we have talked to each other. I have not allowed him to come near me and I know how difficult it is to control the natural urge.'

So saying she smilingly caught hold of his shoulder and said, 'come and enjoy. How long will you suppress the strong urge. Last night for hours I was thinking of you and of your loneliness. With much pleasure I wish to fill the vacuum created by sister's exit.'

Raju was stunned and for a moment became dumbfounded. Although he expected something of this sort, he couldn't expect this type of direct approach, rather a direct encounter. He thought she was going to request for a loan of high amount, as she was facing financial difficulties in completing the construction of their house. He knew quite well that she was a woman without character or decency. That is why when she closed the door, he imagined that she would fall before his feet and implore for money. Still in a corner of his mind he had a remote sense of rightly surmising her conduct. With a quick recovery of his senses he gently released his shoulder from her lustful grip and said 'leave me alone, don't touch

me. Even in my dream I can never think of doing injustice to my wife. I can never betray her, more so when she has left this world. You know how my wife and I loved each other and how devoted we were to each other. Had I gone astray while she was alive, I could have sought her forgiveness. In her loving company I drank life to the lees with both joys and sorrows, and we enjoyed life to the full. I can live the remainder of my life with the memory of the bliss of our marital life.'

Paying a deaf ear to his words and embracing him, she said, 'of course you cannot forget her. I knew you lived like a pair of doves. That is why this separation must be unbearable to you. You need not get worried or disturbed or distressed. I came here to give you pleasure. You can use me as you like and whenever you want me I will be before you. It will be strictly between ourselves.' Raju became very serious and felt the situation very awkward. He pushed her, threw the door open which faced the street directly and said in a stern voice, 'Rathi, don't be foolish. Don't behave like this and never repeat it. I have suppressed all my physical desires and in fact all such desires vanished with the exit of my wife. All my carnal desires were burnt in the flames of my wife's funeral pyre. Now I have only responsibilities to fulfill. First, I've to see that my daughter is happily married. My action must give peace to the soul of my departed wife. I cannot deceive my wife alive or dead, wherever she is, whether in this world or in the other world.'

She was so taken a back with this totally unexpected turn of the situation that she could not get words for a couple of minutes to speak. Then with a forced smile on her disappointed lips, she said, 'I see now you seem to hesitate lest others should see us. There is no harm to see us here. For years I had so much of liking for you. My heart was full of happiness whenever I saw you and

sister together. You appeared as if you were made for each other. You never left each other for a moment. That is why I felt this fateful separation must be unbearable to you. Even now I very much like to give you my company for some time. If not today, any day you want me, you can call me and I will be extremely delighted to share pleasure with you. After all we are not that old not to have such desires, nor we Rishis.'

With a firm tone of finality, Raju said, 'Look here - that situation will never arise. One man and one wife in a life time-that is all. We thought we were born for each other. But God unkindly cut her life and cursed me to live even after her departure. When God wants me to suffer, I have to suffer. That is all. I have to accept the punishment given to me. Yes, I shall live all my future in my past, in the sweet memories of our loving past. Rath, don't entertain such a thought in your mind.'

She spoke in the middle, 'you are extremely sentimental. Those who have passed away will never come back. As such we can't always think of the departed. We have to forget them and live and enjoy life as it comes. My advice is you forget sister. Even if you think of her everyday, you can't get her back. You should be bold and happy. If you are happy, your children will be happy. That is why I volunteered myself to satisfy your starved

desire'. Raju said, 'Rathi, go away and leave me alone. Never come here with such an idea. I can't deceive my partner. Oh, I see my wife standing before me with eyes overflowing with love. Radha, my dear Radha, I am always yours. As long as I breathe in this World, no one can separate us. Not even the god.'

Rathi had left the place rather unnoticed. Raju heaved a sigh of relief at her exit, had his bath, put on a clean dhoti and entered the prayer room. He lighted the wick of the oil lamp, placed a burning incense stick before his wife's photograph and expressed in a low tone 'Oh my dear, I stand before you having washed myself from the defiling touch. You have left me alone in this desert. You are my best and choicest friend and you have made your exit suddenly. To whom else can I open my heart and express myself? Yes, I can open my heart to you alive in the photograph'. Imprinting a kiss on the inspiring cheeks of his lady love in the photograph, he spoke to his love as his powerful feelings found a spontaneous outburst :

'I wish to reach you and pray the Lord that after fulfilling the task you left the moment my pining breath stops my searching soul should unite with yours before His lotus feet in the world unseen'

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A SHORT INTRODUCTION TO A.R. AMMONS

Dr. P. Dhanavel

Archie Randolph Ammons became one of the celebrated poets of the second half of the twentieth century. Perhaps the major reason for this almost incredible achievement was his whole attitude to poetry, which he inevitably formed due to his socio-economic political circumstances.

Poetry is a sanctuary, says Ammons in his poem "Triphammer Bridge":

Sanctuary. Sanctuary. I say it over and over and the word's sound is the one place to dwell: that's it, just the sound, and the imagination of the sound - a place.

He conceived of poetry as a sanctuary because he had no other place to go. This formulation is very close to Rabindranath Tagore's. In one of his letters dated 8th May 1893, included in *Glimpses of Bengal*, Tagore tellingly remarks:

Consciously or unconsciously, I may have done many things that were untrue, but I have never uttered anything false in my poetry - that is the sanctuary where the deepest truths of my life find refuge.

As well known, Tagore wrote poetry throughout his life, mostly in songs. Similarly, Ammons has poured out his heart and soul in poetry incessantly and probably, like Tagore again, restlessly. It is possible that Ammons had occasions to read and know about Tagore, while he was exploring the Eastern thought at Wake Forest college library.

He came to know of his real potential only after meeting Josephine Miles at the University of

California, Berkeley. Miles, an accomplished poet and critic, encouraged Ammons to send out his poems to magazines and thus opened his eyes to the larger world of poetry. She also advised him to see William Carlos Williams, the star poet of the day. Later Ammons met Williams and found him to be generous and inspiring. In fact, many aspects of Ammons's poetic form are indebted to Williams. A short poem called "Small Song" for instance, exemplifies the poetic form:

The reeds give
way to the
wind and give
the wind away.

The details observed by the poet are small, often insignificant, but the thoughts embodied in the poem are profound, as in Williams' famous poem "The Redwheel Barrow".

The poet had to wait for a long time to get his real recognition. He published his first book of poems, *Ommateum with Doxology* in 1955 through a vanity publisher but few copies were sold. The same book later cost \$ 1300 a copy in 1989. Perhaps that is the fate of many poets who go unnoticed early and become popular late. Not many publishers were willing to bring out his second volume *Expressions of Sea level*. When it was published by the Ohio State University Press, it earned him the status of "a major poet" of America in *The Oxford Companion to American Literature*. In a way that helped him to land as faculty of Cornell University in 1964. Since then he has served Cornell with dedication and held the prestigious Goldwyn Smith Professorship of Poetry.

Hence volume after volume came out at regular intervals : Tape for the Turn of the year (1965), Corsons Inlet (1965), Northfield Poems (1966), Uplands (1960), Briefings (1971), Collected Poems 1951-1971 (1972), Which won him the National Book Award, Sphere : The Form of a Motion (1974), Which brought him the Bollingen Prize, Diversifications (1975), The Snow Poems (1977), A Coast of Trees (1981), which earned him the National Book Critics Circle Award, Wordly Hopes (1982), Lake Effect Country (1983), Sumerian Vistas (1987) The Really short poems of A.R. Ammons (1990), Garbage (1993), which fetched him the second National Book Award, Brink Road (1996), and Glare (1997). In addition to two books of Selected Poems, he also edited volumes of poetry by others. This prolific poet has received a number of awards and honours, including the McArthur Foundation Award known as the "genius award".

In his long chequered poetic career, Ammons has basically dealt with the themes that he had set down in his foreword to Ommateum :

These poems are, for the most part, dramatic presentations of thought and emotion, as in the themes of the fear of the loss of identity, the appreciation of natural beauty, the conflict between the individual and the group, the chaotic particle in the classical field, the creation of false Gods to serve real human needs.

Evidently, Ammons is a pluralistic and provisional poet concerned with subjectivity, nature, society, science, religion, and so on in various complex facets. For the uninitiated, his early poems, mostly set in the Sumerian land with the persons of Ezra, may appear to be difficult to access. Once the ice is broken, this metaphor is significant in the transitional phase of Ammons

from the Sumerian wind to the Chinese water image, Ammon's poetry is a smooth sail for the reader. At times, the course may look frightful, especially in The Snow Poems. But one can traverse the rest with delight and wisdom. Inevitably, the reader reaches the state of *shanti*. If this reading is not incorrect, *shanta rasa* seems to be the predominant rasa of Ammon's entire poetry. Simultaneously, the reader can feel *Karuna rasa* too.

There is not much of change in Ammon's themes. Most of them take different forms of One and Many but essentially they reveal the poet's interest in understanding and appreciating the contradictions and contraries in nature as they appear to him. However, he has attempted various experiments in poetic form - short, long, and very long poems; free and structured verse, purely subjective and objective approaches. One of his notable experiments is Tape for the Turn of the Year. It is a post modernist poem typed on an adding machine tape. The size and shape of the poem was dictated by the tape and the poet recorded his impressions freely but in a mock-epic manner.

Further, he "colonized" colon : he rarely used period in this poem. In fact, the poem has only one period, that too in the middle of the poem within parenthesis. His preference for colon suggests the beginninglessness and endlessness of the universe. Man is caught in the middle : he can go back and/or forward as he chooses. The same tape format he used for Garbage too but with a lot more control and seriousness of purpose. The Snow Poems has been considered to be disastrous due to its radical experiments with double columns and triple columns. However, this collection points Ammon's readiness and determination to continue with his poetic freedom.

Often Ammons is seen as a nature poet in the tradition of William Wordsworth, Walt Whitman, Ralph Waldo Emerson, Henry David Thoreau, and other romantic writers. Like Robert Frost, Ammons, distinguishes himself as a "dark romantic". He looks up to nature not with a sense of innocent joy, nor with a sense of spontaneous celebration but with a sense of profound gratitude. He traces his philosophy of life to Lao-Tzu, the legendary founder of Taoism, who advocated the paradoxical Natural Way of Life. Appropriately Ammons is concerned with several forms of ecological hazards, afflicting man and earth today. If Robinson Jeffers argued that the earth had no need for man, Ammons concedes that man is an insignificant creature in this universe and suggests that man must conduct himself properly till the end of his life.

To have a foretaste of Ammon's poetry at the turn of the third millennium, an extract is gleaned from Garbage :

We give rise to us : we are not, though,
though natural, divorced from higher, finer
configurations :
tissues and holograms of energy circulate
in us and seek and find representations of
themselves
Outside us, so that we can participate in
celebrations high and know reaches of
feeling
and sight and thought that penetrate (really
penetrate) far far beyond these our wet cells
right on up past our stories, the planets,

moons, and other bodies locally to the
other end of

the pole where matter's forms diffuse and
energy loses all means to express itself
except as spirit.....

That nothing separate and that man is smaller part of the larger nature are the major ecological insights that Ammons has consistently and convincingly infused into his entire poetry. It is wise then to enter the new century and the new millennium with sustainable wisdom rather than destructive knowledge. The relevance of Ammon's poetry to the present and future mankind is undoubtedly great indeed.

A number of research works have been carried out on the poetry of Ammons. The first book length study on him, Allen Holder's A.R. Ammons, appeared in 1978. Harold Bloom collected many significant critical essays in A.R. Ammons for the grand Chelsea series in 1986. Another major work A.R. Ammons and the Poetics of Widening Scope by Steven Schneider came out in 1994. The present author wrote the first Indian dissertation on "Paradox in A.R. Ammon's Poetry" and obtained his doctoral degree in 1997. Surely Ammon's poetry will provide a sanctuary to all those who seek a "place to dwell" in this increasingly complex world. What is more, the Indo-American Centre for International studies (formerly A S R C), Hyderabad, has almost all the volumes of this great poet.

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THE BEGINNINGS OF PROTEST POETRY IN TELUGU:

Mallam Naveen

I am presenting an over view in socio-political outline. It was Henry James who commented that it takes a great deal of history to produce a little literature. The same holds true of the protest literature in Telugu. Since the early nineties a great deal of remarkable progressive literature has been written in Telugu by writers ranging from Gurajada Appa Rao to the avowed leftists like Varavara Rao. However after Gurajada Appa Rao (1862-1915), the author of the well known *Kanyashulkam* (Bride Price), there was virtually a void in the production of progressive literature for a considerable period of time.

Therefore, Telugu literature needed a kind of 'shock-treatment' which was finally given to it by Srirangam Srinivas Rao in 1934 by publishing the famous *Maha Prasthanam* (Forward March) in that year. The first stanzas of this poem which is meant to be rendered as a marching song reads:

The waves are rolling
The bells are tolling
The voice of another world is calling
Another 'another' another world
Is rolling 'tolling' calling on'
Forward march
Oh onward forge
Ahead, ahead let's always surge

The poet was moved by the exploitation and repressive feudal and colonial regimes existing at that time. Though not a committed revolutionary at the time of the writing of this poem, Sri Sri was deeply moved by the death sentence on Bhagat Singh and his two colleagues (Rajguru and Sukhdev). He expressed his solidarity with the revolutionaries. Hence he has given the call for "another, another, another world". The poet's call

for "another world" which is suggestive of revolution is an outcome of socio-political and economic factors that had been in operation in Andhra Pradesh. An attempt to examine this socio-political and economic scenario of the Telangana region of Andhra Pradesh makes it clear as to why the poet gave the call for revolution.

The Moghul Empire was divided into two parts in 1720s when Asaf Jah, the Moghul Governor in the Deccan broke way from the Empire, to set up the independent state of Hyderabad. Subsequently, when Mir osman Ali Khan became the king, the *Jagirdari* system of land revenue flourished immensely. The Nizam ruled the State in complicity with the colonial regime. The *jagirs* (revenue officials) gradually became the owners of the lands, and virtually enjoyed all the powers, for instance, Jaana Reddy Pratap Reddy whose cruelty was legendary, was known to have possessed 1,50,000 acres of land. This is only one example of land grabbing and possession.

Apart from the Illegal possession of land, many other kinds of exploitation were prevalent during the Nizam's rule. The low caste people were supposed to do *vetti* (free service). Excessive taxes used to be collected from the peasants. Bhagelas were used to be retained by their masters because of the former's debt. Women were not allowed to feed their babies while working in the fields of the landlords. Sexual molestation of women used to be considered as the right of the landlords. There was, in fact, no limit and no objection to the oppressive deeds of the feudal lords. Nowhere was the feudal exploitation of the peasantry more intense than in the Telangana districts of Hyderabad state.

The Beginnings of Protest Poetry in Telugu

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It was against this exploitative and repressive feudal establishment that the Telangana Armed Struggle (1948-51) took place. The Telangana peasantry did everything to bring down the autocratic feudal regime. In 1947, the state of Hyderabad was torn between two diametrically opposed movements : The Telangana Armed Struggle, led by the Communist Party of India, which was indeed the hightide of the struggle against the oppressive social order engendered by the *Zamindari* system ; and the *Razakar* Movement led by Nizam's Armed Forces, whose main demand was that Hyderabad be allowed to join Pakistan.

As it is characteristic of any establishment the Government of India waited until the Telangana Armed Struggle was launched against the Nizam's rule. The then Home Minister, Vallabhai Patel ordered the famous Police Action in 1948. The armed struggle gradually died down in 1951.

After this major armed struggle, Andhra Pradesh saw another movement known as Srikakulam Peasant Armed Struggle (1967-71). It was started by Vempatalapu Satyanarayana and Adibatla Kailasam. Both of them were school teachers. In this movement, a great revolutionary poet, called Subbarao Panigrahi participated both as a poet and as a fighter; he was famous for holding a pen in one hand and gun in the other. Several other writers in this period were also immensely influenced by these movements for liberation. Thus, a new crop of progressive writers in Telugu started to emerge, having been inspired by the revolutionary struggles in India and abroad. These movements include: Tebhaga Movement, and the Peasant Movement in Awadh in India, and the Russian, Chinese, East-European and Latin American revolutions in the other parts of the world.

Apart from the inspiration drawn from these revolutionary struggles, the writers were greatly

moved by the penury around them. The society in which these writers lived was feudal and oppressive. The socio-political and economic conditions of the poor people did not improve much even after the Independence in India. In Telangana, for example, after the withdrawal of the armed struggle, the landlords returned, and a new administrative set-up replaced the *jagirdari* system. Neither the problem of poverty nor the caste system was solved. In such circumstances, writers had a great role to play in the process of social change. Sri Sri defined the role of the revolutionary writers in the following terms:

Any writer has a society around him, that society has a history, and that history has an evolution. The writer's place in literature depends on the movement of these socio-historical evolution. The writer can make this movement fast if he happens to be progressive and talented.

The revolutionary writers in Andhra Pradesh had been doing exactly what Sri Sri wanted the writer to do: the revolutionary sought to change the consciousness of the people thereby initiating them into questioning the status quo. Exploitative principles like goondaism and landlordism served to dehumanise the people, and alienating them from their land for generations together. But the people were no longer blind to this. They did not suffer entirely in silence. They expressed their dissent. In spite of this aspect, it may be said that the Telugu poetry lacked in both sharpness and direction.

In the mean while, a group of six poets in the late sixties declared themselves as *Digambara* (naked) poets. They christened themselves with names like--Cherabanda Raju, Nikhileswar, Jwalamukhi, Nagnamuni, Mahaswapna and Bhairavayya. They wrote poetry, which might not have been highly finished in style. Their verses

showed the quality of their angry obscenity. Even though, in its beginning, the movement was against ideology and organisations, they did not keep themselves away from facing the socio-political and economic problems.

They published three manifestoes in a span of three years (1965-68). Despite their criticism against ideologies and organisations, they gradually grew into Marxist-Leninist writers. At the time of their third manifesto (1968), their aim was to give the message of revolution explicitly in a sharper and more aggressive style. They started attacking the establishment directly.

At this juncture, when the two movements-----Digambara Poetry Movement in literature, and the Srikakulam Tribal Movement in politics-----were at their peak almost simultaneously, the revolutionary writers were contemplating on writing under one banner. In fact, the unorganised Marxist-Leninist writers came under a single banner by a pamphlet in the name of 'Visakha Students'. This pamphlet, pointed out the struggles of the people in various parts of the country, and asked the writers : "Whose side are you on?"

The result of the Visakha students' pamphlet was the formation of *VIRASAM*, an acronym of *Viplava Rachayithala Sangham* (Revolutionary Writers' Association on July 4, 1970). The revolutionary writers had answered the question of the Visakha students by taking the Marxist-Leninist line. The aim of the *R.W.A.* was to inculcate revolutionary culture among the people. Sri Sri, in his "Final Journey : First Victory", sings":

Swing, swing, swin !
Holding on to the gallows, swing !
Holding fast to the gallows, swing !
Swing on as on a swing
Lances and sickles are your *pashupathas*

Yours is the Rama's arrow which misses
no mark,
Your bow is *gandeevam*, your abode the
earth,
Your nails are axes these people your
people, Therefore, {Swing}
You have built tombs for the enemies of
the people, Therefore, {Swing}

Moved by the socio-political and economic conditions in Andhra Pradesh, and inspired by various revolutionary struggles in India and abroad alike, writers, like Sri Sri, Chea, Ramana Reddy, Varavara Rao and Gaddar began to awaken the political consciousness of a whole generation of youth. For about two decades (1970-90), the *VIRASAM* had influenced Telugu poetry roping in young poets into its fold. But, it may sound unpalatable to the activists of *VIRASAM* that the Telugu poetry in the last decade has ceased to be any more under its influence. Having deviated from the left wing impact, the Telugu poetry has been marked by the feminist and dalit ideology since the nineties. Several young women and dalit writers have emerged with the voices with a difference. The paradigm of their poetry has shifted greatly from the Marxist-Leninist class to the socio-cultural gender and caste. □

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NATHANIEL HAWTHORNE'S 'THE SCARLET LETTER' - THE INDIAN PERSPECTIVE

Dr. T. Vasantha Lakshmi

The novel is the main stream through which the dominant images of women, their experiences in any culture have been most widely elaborated until recently. Only a few novelists have begun to explore the different ways in which women have lived or wanted to live. Woman has not been defined as a subject in her own right but merely as an entity that concerns man either in his real life or in his fantasy life.

Hester Prynne, the woman protagonist, in The Scarlet Letter is seen as a prototype of what today we call the New Woman in a feminist perspective. Though the heroine in the novel appears to be adulterous and is termed by the society so, the work sets out to prove the heroine not guilty of adultery but a victim of male chauvinism. Hester is presented as the revolutionary woman character against the patriarchal society where females are only at the periphery.

Hester comes from a poor family. She is given in marriage at a very early age to the old and reformed man, Roger Chillingworth. Love has no place in the relationship of Hester and her husband Roger. She prefers to stand on the scaffold amidst so many people rather than live with her husband Roger.

The minister Dimmesdale knowingly and deliberately jeopardized her happiness and moral security. He shrank from assuming his place beside her because his perilous pride in his reputation for sanctity was dearer to him than truth. Like Roger Chillingworth, he wronged Hester and left her to bear the punishment alone. She is a social outcast, he a pillar of society. Her deed is expressed and his is hidden.

As a result of the selfish ends of these two men, Hester, the woman, suffers on account of the laws of the society. The greatness of Hester Prynne lies in her courage to trust herself to believe in the possibility of a new morality in the New World. She achieved spiritual greatness inspite of her human weakness, and the prejudices of her puritan society.

The novel challenged society's right to restrict the freedom of individual passion. Many people refused to interpret the Scarlet letter 'A' by its original signification. They said that it meant 'Able', so strong was Hester Prynne, with a woman's strength. (p)

For the readers in any part of the world, The Scarlet Letter brings out the image of the woman in her own culture and community. The issues that dominate the novel are universal in nature - the issues such as the demand of the male-dominated society; the anguish of the woman because of the duplicity in the nature of men, the demand for chastity in woman whereas a man can live happily or without it. A woman might be mean, despicable, harsh, cold but if she was virginal or chaste she was counted a 'good' woman. If she was generous, kind, tender but not chaste, she was counted a 'bad' woman.

How does an Indian woman react after reading The Scarlet Letter? No doubt, she finds a true image of herself in Hester in the issues of loveless marriages, in the suffering and in the patriarchal society wherein the man rules everyone and everything.

In India, a girl is being instilled the values of purity, patience and loyalty by being narrated the

stories from the Ramayana and the Mahabharata. In our mythology, a woman was truly given many rights like education or the choice in marriage that the woman of today is fighting for. But, unfortunately, today, the woman in India is facing the same kind of situations which Hester faced in the novel regarding the choice in marriage. Her loyalty to her love, her sincerity and truth, her sacrifice, her unwillingness to be hypocritical, her moral courage to face the society for the sake of these values of eternal life give her an aura of greatness, purity and mobility that transcends the man-made institution of marriage. Her character inspires in the reader a spontaneous admiration rather than disapproval that an adulteress gets. The reaction of the Indian mind need be no exception to the same spontaneous sentiment mentioned above. Though the Indians acknowledge the high status of a woman as a representative of Shakti, the Divine Mother Herself, women were not given the same honour and respect. To a certain extent, this

change can be attributed to the influence of Western culture.

Women have not been allowed to express their feelings, certainly not their hostile, angry feelings. Despite the movements which fight for the equal rights of women in social, economic and political field, an average woman of today still feels uncertain about identity as a social being. A woman is still identified by her husband's status. If she defies her husband who makes her suffer and makes an effort to maintain her individuality and self-respect, she alone suffers from isolation like Hester Prynne in The Scarlet Letter.

It is taken for granted that a woman was born to suffer and to sacrifice. She should understand the value of courage to express her independence of thought and action. Finally, I conclude with a sloka from the Hindu Sanskrit scripture which says:

"Where women are honoured, there the Gods are pleased." □

I'M NOT WHAT I APPEAR TO BE

N.V. Subbaraman

What a wretched life I have
Others believe happy life I lead
What a deceitful life I have
Others believe honest life I lead
Me alone know how I bleed
And to God how and what I plead!
Ghost in me sows the rotten seed
God in me commands noble deed!
Rotten seed cannot bring lovely duckweed
Rotten mind cannot inspire noble deed
Not a hypocrite I'm but often like I behave
Nor a cheat I'm but often like I do

Not a fool I'm but often act foolish
Nor a rogue I'm but mind goes roguish
Neither age has brought wisdom in me
Nor my experience instilled humility in me
I'm not what I appear to be
Sure I feel bad at what you cannot see!
My mind is full of dust and lust
Help me cleanse that rust and pest
With all that are right and best
To turn my wretched life to that of love and light
Free me from the clutches of deceit and greed
Drape my actions in nobility that I badly need!

□

TIME OUT

Patrica Prime

it will all be sorted out
into a clear-cut pattern
all you need
is to withdraw a little
don't be afraid
someone has overturned
the sandy hourglass so there isn't
any more time
on you will go
without a word
without this poem
without yourself
ever more silently
to the frontier
of speechlessness
then along its border
for a long time

SECRET

Arvindo Gigoo

(Original Kashmiri, Arjan Der Majboor)

This hidden secret is my treasure.
Why lift the veil!
Each moment
is
a dance of the mountains.
Each moment
is
a torque.
The noisy world is fleeting.
The thread
-----my path-----
is a labyrinth,
a maze.
Time laughs a laugh.
Colour gives out fragrance.
What a miracle!
People have forgotten
that
autumn set in early.
Forgetfulness is prison for some.
The silence of the night
and
its solitude
are a hope for the morning.
This hidden secret is my treasure.
Why lift the veil!

□

(Original Kashmiri : Arjan Dev Majboor
translated from Kashmiri)

□

WHAT IS POETRY

Late Janamanchi Venkata Ramaiah

Those who are bereft of good education in literature
and think that weaving verses is poetry are not men but
monkeys who mistake fireflies in a dark forest for fire
and try to bask in it in winter's cold.

Poetry should not be like the parrots' rote but must
delight the mind like the Kokils' song giving bliss to
the soul.

What cannot be broken inspite of effort, what cannot be
bitten though our teeth are strong, what is insipid in
taste and pains the mouth if chewn too much, to such
poetic trends I bid good bye with folded palms.

Poetry written without knowing the difference between what
is good taste and what is its imitation gives us only
gilted stuff which deceives us.

Like the little danceuse who wears the anklets of the
elders and acts amorous roles, the poet who describes
Without experience does not please the hearts of the
discriminating men of taste.

Poem must be fit for the idea, as otherwise it becomes
like a light inside a black pot; for the living soul
also if the outerbody is not good it does not allow the
light to shine out in full.

The poem without the idea is like the flower without
fragrance and like a lifeless painting and like a
Godless temple.

However sublime the idea of a poem, if it is not pleasant
to the ear it is not pleasant to the mind, the adage,
that however sweet a thing may be, what is not good to
the eye is not good to the mouth, is quite true.

□

THE MEDICINE MAN: A FORERUNNER

R. Surayanarayana Murthy

In the world of disease, where billions are prey to myriad troubles,
Giving them sleepless nights,

When anxiety and worry about the dawn of the morrow
Keeps persons in high tension and low spirits
The presence of a doctor by the bedside
Could be the greatest of boons.

Not for nothing the medicine man was glorified by the early tribes

He is nicknamed sorcerer by modern pundits
But could be truly a scientist with an all-embracing role,
Using his medical knowledge for political gain
While compelling death to take a glance and pass by
Instead of pouncing on his patients with its piercing claws.

In ancient Taxila a student searches and searches in vain

To find one plant or herb not useful for man
In the vast herbal garden adjacent to his school
Is it an insignia of acquisition of highest knowledge?
Or is it the starting point of research?

As no visible sign there is to set a limit to knowledge horizons
Which seem to recede further and further
The more the knowledge is acquired.

In Mahabharata a tribal chief,
Practising the highest arts in life saving game
Befools Takshaka, the serpent king,
By bringing back to life a tree
Reduced into cinder by its venomous fangs

A miracle indeed but medical science presents many such miracles

The great Asoka built many a hospital for man and beast
To restore life or give it a fresh lease
A time when sciences and arts mingled in harmony
To make life less miserable to man.

□

A QUICK SURVEY OF WORLD EVENTS

Dr. Santishree. D.N.B. Pandit

The heralding of the millennium, though preponed by a year has not been easy for India's foreign policy. The hijacking of the IC-814 and the flight of the Tibetan Buddhist Lama from Lhasa have created more complications. At a time when India wanted to ease her relations with China on several fronts, especially trade and commerce, the Tibetan issue has put the relations on a strain. The breaking up of Indonesia, in particular its ethnic framework has indeed put relations between the Muslims and Christians in bad shape. It is indeed a blow to the secular fabric in the region. The human bomb attack on Chandrika Kumartunga in Colombo by the LTTE has made South Asia rethink on the issue of terrorism.

Closer home, the problems in UP for the BJP with the expulsion of the backward class leader and chief minister Kalyan Singh will affect the image of the party. The Orissa cyclone was devastating and brought to the forefront the inadequate disaster management systems that India has.

The recent hijacking of the IC-814 from Kathmandu to New Delhi on its flight on 24 December was an event that did expose India as a soft state. In his classic two volume book, "Open Society and its enemies", Karl Popper did discuss this issue. For that matter all democracies are soft states when compared to military totalitarian or Marxist authoritarian regimes. But this does not mean that democracies cannot be vigilant. For them, the only solace is that authoritarian backward looking theocracies like the Taliban also had to taste its medicine. The recent hijacking of Ariana plane to Kazakhstan, Moscow and finally to London has totally exposed the Taliban ruling junta. It is

clear that the Taliban is not acceptable to the majority Afghans. This event has undermined the political legitimacy of the Taliban to rule and as well as their benefactors Pakistan and supporters UAE and Saudi Arabia.

Why are terrorists, especially foreign mercenaries who are caught, kept in jails for so long at the poor Indian taxpayer's cost? Why this special treatment to these terrorists?

China-Pakistan nexus is threatening but not for the USA, who is their friend and ally. It is time that Indian decision-makers took a serious view to tackling terrorism, rather than adopting an ad hoc and weak-kneed approach. Here we have a lot to learn from the Islamic world and China. India will have to tell these terrorists and their supporters that human rights cannot be given to those who do not practice them.

Following the hijacking crisis, before one could recover, was the arrival after a long hard trek from across Tibet to Dharmashala was the fourteen year old Karmapa. His arrival is a big blow to China's Tibet policy and all its attempts to subdue an independent people that refuse to accept Chinese sovereignty.

China has been resettling non-Tibetans especially Han Chinese in Tibet and Xingjiang making the local people a minority in their own state. Worse still is the instability on our borders. The case of Indonesia, where there the multi-ethnic fabric was maintained very well till the great economic crash of 1997 which finally led to the downfall of the Suharto's regime. His party, the Golkar party was in power till the elections. The

elections gave a complex result with Megawati Sukarnoputri emerging as the strongest contender but Abdur Rehman Wahid became the President, who shrewdly took Megawati as his deputy. The clashes between the Christians and Muslims started in East Timor, which independence due to the interest of Australia. It was good that the Indonesian President's recent visit to India can help revive good bilateral relations and India has also started looking east since the 1990's.

The attempt on Chandrika Kumaratunga has been unfortunate by the LTTE. This outfit was a Frankenstein helped by India, which has become such terror with its cannibalistic policies. What is unfortunate is that now India is a victim of terrorism and has a lot of embarrassment? Once a terrorist always a terrorist, he does not turn into a democrat anytime. It is time that India took some positive steps in the region with the help of the smaller friendlier neighbours.

Terrorism with the arrival of globalization is enjoying the benefits of a borderless world. India's neighbourhood has become the single largest genepool of terrorism in the world. What is needed is a collective global as well as Asian initiative. Russia, China, Israel, USA and India are threatened by Islamic fundamentalist terrorism. These terrorists enjoy global linkages. Afghanistan and Pakistan are the havens of Islamic terrorists. The current head of the Islamic radical group which assassinated Anwar Sadat, the former Egyptian President is believed to be taking refuge in Afghanistan after its crackdown in Egypt. Many of the Arab countries have not recognize the Taliban due to its complexity in sheltering, aiding and abetting narco-terrorism. The Chechen leaders who have run away from Grozny are the official guests of Islamabad and the Taliban.

The roots of this region having such a huge terrorist network, the credit goes to the USA, which in its short steadiness of opposing Soviet Russia was generous to these Islamic groups with weapons. It was a CIA financed jihad. For all the human rights, that USA silently accepted the killing of Najibullah in a brutal way by the Taliban. The killing was unIslamic as well and was not condemned by this great defender of freedom and democracy USA. Russia has bluntly accused the USA of supporting terrorists and separatists, the first time since the end of the Cold war. It seems to be playing a double game in Kosovo, where the KLA was protected and the Serbs attacked. This has put the United States in a fix for they are having anti-terrorism squads and also have been the originators of the jihad groups in Afghanistan. It is like a Catch-22 situation.

The US President Bill Clinton's visit is indeed an important event for it is during the tenure of Clinton that the relations took a round about turn. This favourable turn is due to international events as well as the Indian market. This indeed slowly did bring the relations on track. The Pakistani adventurism in Kargil and their support to Islamic terrorists who targeted the West as well as India, brought India and US even closer.

At present Indo-US relations is much broader and deeper than a single factor. It is a multi dimensional relationship, which should be strengthened to fight Chinese nationalist imperialism and the Islamic terrorism that is transnational phenomena aimed at attacking all civilized non-Islamic democratic states. Even the Chechen rebel leader is in Pakistan to collect the jihadis. General Musharraf has pushed all these groups to the LOC saying it is a holy war. This bilateral relationship between India and the US transcended Pakistan.

The issue of Hindu right groups making an uproar on the filming of "Water" is indeed unfortunate. I am a proud Hindu but that cannot make me exclusivist. It goes against the grain of a pluralistic civilization that I am proud of. It is here where Hinduism's uniqueness and strength lies.

The elections in Bihar has once again proved that violence has been a part of the Indian democracy and this has been so in this state which once was the birth place of the greatest Indian and the first rationalist, Gautama Buddha. But now it is so backward that the elections had proved that however corrupt Laloo is still popular in Bihar where there is a high rate of illiteracy and poverty.

It is interesting to note that a study done in Orissa by an institute on electoral participation has come up with statistics that clearly show that an educated public and those that are emancipated

from all castes have voted for the BJP. The Congress has got its support from the illiterate, poor and the Muslims. This indeed brings in the argument that the larger the middle classes, the larger the support for the BJP.

The review of the Constitution, which is a simple straightforward exercise has got the most curious reaction. The Dalits think that it is sacred as their leader wrote it. The fact is Dr.B.R. Ambedkar was only the Chairman of the drafting Committee, but he did not write all. There were several legal luminaries who also worked. It is a collective document. It is not a religious book that is infallible. The Congress thinks that as it has nothing else this can be made into an issue. A review is not change and no party has the required strength. The hue and cry is just to distract rather than participate.

□

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BOOK REVIEW

AN ARIA OF ECSTASY: K. Srinivasa Sastry. Yugadi Publishers. 303, Amulya Apartments, Tarnaka, Hyderabad, India. Price Rs.50/- 42 pages.

This is a book of poetic thought. The death of the dear son of the poet makes him plunge into an aria of ecstasy. In the process the poet tries to match thing, feeling and word in an abstract manner. For apparent reckoning the thought sequence covers three generations, the grandfather, the father (the poet) and his son as also the four YUGAS. The family (of the poet) is the focal point but the mind of the poet envelops the universal, the family of man, ever since creation. The agony of the poet leads him on to the continuum embracing time, space and infinity. The poetic journey concludes in ecstasy, bringing the poet back to his son who became a part of eternity.

To the poet agony and ecstasy are one and the same, a whiff of fleeting experience. Life is a juxtaposition of opposites, a mixture of different hues and shades of joy and sorrow, at once positive and negative, at once full and void, solid and hollow. In this mystery called life, the self is the thing wherein lies the clue to grasp its meaning. Thoughts fly through space into eternity but have to come back to their moorings, the self. Man realises the unknown through self.

The poet claims the influence of his grandfather and his samskritism, of Eliot and Bhagavatgeetha on his thought process. Though Dr. Sastry tends to be abstract and metaphysical, the central theme is never lost sight of. For like minds, Dr. Sastry's *An Aria of Ecstasy* makes a regenerating and exciting reading.

- D. Ranga Rao

SUNDARAM LEARNS by Kodavantiganti Kutumba Rao, English translation from Telugu by

VVB Rama Rao. Rabindra Bhavan, 35, Feroze Shah Road, Sahitya Akademi, New Delhi. PP. 230. Rs. 100.

The Telugu novel *Chaduvu* by K. Kutumba Rao was acclaimed as a classic even when it was serialised in *Andhra Jyothi* during early 1950s. Of all twenty novels written by him *Chaduvu* is the longest and distinguished one. All his novels undoubtedly reflect social life, realism and an yearning for change. *Chaduvu* though centres round Sundaram and deals with his life, his education and his blossoming as an individual till he is a matured youth at the age of twenty five. The main thrust of the novel is education, social history of that period and people's involvement in freedom struggle. The whole movement is viewed from ordinary middle class people's point of view living in a remote village getting a whiff of technological change, social change and participatory freedom movement. It is no glorified story but a true reflection of ground realities.

Almost all Telugu readers are familiar with this novel and are charmed by the natural and innocent way a child learns from his mother, and his peers, how widens his contracts and goes into the wide world freeing himself from the apron strings of his mother. Thus the title given to *Chaduvu* which means studies or education or learning as "Sundaram Learns" is appropriate that Sundaram starts learning alphabets but graduates to learn art of living.

Shaitya Akademi has performed a rightful duty in bringing out this Telugu classic in English for wider readership. It is no easy task to recreate this novel which is rooted in ethnic Telugu society and soil into a new language and idiom which tends to evade the grasp. Yet the translator Dr. V.V.B. Rama Rao triumphs over matter and captures the spirit.

A long and analytical introduction by Ketu Viswanatha Reddy, a well-known writer, is an added attraction. The explanatory notes at the end are indeed helpful and elucidating. This period novel naturally and beautifully captures the spirit of the time and retains its old world charm.

- Dr. J. Bhagyalakshmi

SHRINE : (POEMS OF SOCIAL CONCERNS) BY STEPHEN GILL : WORLD UNIVERSITY PRESS, 1999, USA

Dr. Stephen Gill's collection *Shrine* is a volume of complex and skillful poetry, with a good ear married to some fine ideas. The luxuriant textures and rhythms of Gill's work point to a conviction that language is a repository of images charged with mystery and possibility. Rather than by argument or narrative, his poems move by linkages, assembled emotions resonance, historical awareness and formal innovation. Many of the poems in the volume are essentially about those moments, fissures, and fractures which may be said to define the essence of living fully within the range of human consciousness, both rationally and emotionally:

This house is closed

do not step inside ---

the terrorists have raised

an army of reptiles

(My House of Peace)

In many of these poems I felt myself becoming immersed in the poet's emotions; as in the poems *Mother of An Aids-ridden son*. A *Heroin Addict* and the deceptively fine concluding poem *Autobiography*. The modulating unease about how precarious life can be punctuates the description. The modulation of moods is highly effective. The

poems are strong too in describing remarkable events. Which exhibit a series of sliding emotional shades, some of which challenge our view of how to see things as they are.

Shrine is significant not because it contains an impressive array of forms, but because of what the poet does with them. In the traditional manner, the poet's lines are mostly rhythmical, but sometimes they are excited, and at other times they are in the choppy nervousness of the persona :

*It was
on the crossroad of desires
where I met Me
Looking into my eyes,
he shook my hand
at that cold moment
and then dissolved slowly
like evening
in a crowd of strange faces*

(A Handshake)

This is a handsome book, which is eminently readable and will undoubtedly attract many readers.

-Patricia Prime

VIGNETTES OF TELUGU LITERATURE: DR. SONTI VENKATA SURYA NARAYANA RAO, Jyeshtha Literary Trust Visakhapatnam 535 022 PP. XII + 178 Rs. 200/-

Literary publications, especially in the genres of literary criticism and historiography, have fallen on evil days. With crass commercialism and market forces hindering even good creative writing, critical writing and historiography have been the worst hit. Attempting to write literary history requires adequate exposure to literature and literary forms and a sense of the dynamic underlying the growth and evolution of critical tools also. There has been increasing realisation in

Telugu literary academics that criticism and historiography are much-neglected fields. There is not much literary criticism beyond reviews of just published books and never usually printed Ph.D. theses.

Telugu literature is singularly fortunate in having a highly accomplished food chemistry scientist coming from a family of accomplished literateurs taking up a self-imposed task to write and publish *Vignettes of Telugu Literature - A concise History of The Telugu Millennium*. Dr Rao writes in his preface :

Like Kinglake in his introduction to Eothen, I may state, the ensuing volume is not a systematic and chronological account of Telugu classical literature meant for the classroom or the pundits. As Anatole France defined literary criticism, it is only a record of "the adventures of the mind among masterpieces" (for me) for over sixty years. In the words of two great poets "much have I travelled in the realms of gold" and found Telugu literary firmament "thick inlaid with patens" of that bright metal.

The epigraph is from Derek Stanford's observation after attending a poetry session at the Book House, National Book League (Wandsworth) in the Spring of 1981:

Never before, throughout the long years during which I have attended poetry readings, have I heard language so musicalized as it was on the lips of Dr. Puripanda. I was reminded of that beautiful *Barcarolle* song of the lover on the waterways of Venice in Offenbach's opera, *The Tales of Hoffman*

The night-wind sighs
The vessel glides
Across the calm lagoon

And I understood with what justification the Telugu Language has been compared with Italian.

Never have I heard recitation, which in its plangent allure sounded more like the *bel canto* of Italy: poetry's nearest approximation to it.

The book is planned in three parts. Part I has twenty-three chapters in it surveying various genres and categories like epics, *puranas*, *neeti shastras*, satakas, narrative poetry, *pancha kavyas*, philosophical works, prose writing, drama, adventure, *yakshaganas*, folk songs, scientific and technical works, song and musical literature, modern literature etc., Part II Unique Features of Telugu Literature deals with special and distinctive compositions like *Chatu* poetry. *Chatu* is a Sanskrit word meaning a pleasant remark. This form of poetry is something like witty rebuke in the lighter vein composed or uttered extempore at the spur of the moment. Perhaps in no other language either Indian or European is there a form of poetry comparable to this. Telugu literature has several other unique features as for example in multiple *kavyas*. These are unique gymnastics in poetic accomplishment: a *kavya* in verse with double, triple or even multiple layer each layer yielding meaning with reference to a different epic or purana. Raghava Yadava Pandaveeyam can be construed a tale referring either to the *Ramayana*, the *Mahabharata* or the History of the *Yadavas*.

Poetry in Telugu is a performing art too. There are *ashtavadhanas*, *satavadhanas* and *sahasravadhanas* performed by accomplished poets who can compose, recite, remember, play a game etc., thus being tested by a group of eight, hundred, or thousand poetry and culture lovers all at a single sitting giving great joy to the audience. Not long ago, there was a *dwi sahasravadhana* with two thousand people bringing out the mettle of the *avadhani*, the performer. In Telugu there is the genre of Encyclopaedia also. Then there is another tradition of poetic duos called twin poets who would spin poems in a jiffy on any given subject, topic or incident much to the amusement and enlighten-

ment of the audience. Telugu has absorbed Sanskrit in a very big way and most of the Sanskrit vocabulary is internalised in Telugu. As distinct from this there is *achecha* Telugu, which uses only distinctly Telugu vocabulary giving rise to a language called 'pure' Sanskrit-free Telugu. And then there are compositions, both prose and poetry, in this. Part III deals with the intrinsic traits of Telugu literature where works on aesthetics, theories of poetry, prosody, grammar books, lexicography, contribution to Sanskrit literature, and anthologies of literature, classical and modern. In chapter 8 are given selected specimens of Telugu classical poetry and cultural heritage in English

transliteration with meaning and comment along with the phonetic notation explained at the beginning of the book

Dr Rao's contribution lies, most importantly, in the unique presentation of his material too. Here is a brave new pathfinder presenting to non-Telugus the polychromatic glories of Telugu language and literature. In a limited compass the book does justice to reflect the splendour that Telugu as a language is. In the multilingual Indian literary context books of this nature and content from different languages would serve a great purpose of promoting intellectual integration.

-Dr. V.V.B. Rama Rao, New Delhi



JUDGES NOW AND THEN

Sir - In 1945 Capt. Dhillon, a Sikh, Capt. Senegal, a Hindu and Captains Shah Nawaz Khan and Rasheed, both Muslims, were tried in Delhi for waging war as against British Rule. Needless to say the four Captains were disciples of Subash Chandra Bose.

That case was heard by British judges who were appointed by the British Government. The Judges acquitted Dhillon, Senegal and Shah Nawaz Khan, but convicted Rasheed and sentenced him. The national spirit in those days was such that there was nationwide protest by people over the conviction of Captain Rasheed.

At that time Byers was a Madras High Court Judge. As the name suggests Byers was a British Judge. Patanjali Sastri and Panchapakesa Iyer were also Judges of Madras High Court.

One evening, Byer, Patanjali Sastri and Panchapakesa Iyer were travelling in a car. On the way, the car was stopped by a mob protesting over the judgement of the British Judges. On seeing the British Judge Byers, the mob became unruly and violent. To control the situation Byers, who was possessed a licenced revolver, opened fire. The mob melted

away and the Judges returned to their homes.

The next morning, Mr. Byers read a news item that a lad was found dead with a bullet injury at the place where he had opened fire.

The Byers voluntarily appeared in the court of the then Presidency Magistrate and narrated the actual incident and sought bail. Subsequently, he faced enquiry in court (in those days preliminary enquiry in the court before committal of a case to the Sessions Court).

Patanjali Sastry and Panchapakesa Iyer appeared in Court and gave evidence about the mob turning violent and unruly and that Byers acted in self defence etc., Byers was discharged by the Honourable Court. But Byers did not agree to continue in service as Judge. He resigned because he faced criminal proceedings. He was a Judge of pre-Independence days.

we are in need of, rather dire need of people like Byers in India today.

- M. Venkoba Rao, Kurnool

(Courtesy 'the Hindu' dated 20-4-2K)

INDIAN POLITICAL SCENE

Dr. R. Gangadhara Sastry

Indian democracy as conceived by the founding fathers. Our highly unique Constitution is five decades old by now. And hence, according to a section of scholars the constitutional scheme and democratic parliamentary mechanism as well, require a close scrutiny with special reference to its successes and failures - especially in the light of the working of various democratic institutions such as - the legislative, executive and judicial bodies, the Election Commission, the Finance Commission, the Planning Commission and various such other bodies. The suggestion - according to many other experts, certainly deserves all commendation and should be taken up for a serious public debate.

Yet, if there is any motivated attempt aimed at reviewing the document - the process need not be addressed as an attempt to review, but could just be to correct certain anomalies. Above all, the NDA government has not by now succeeded in convincing the nation that it doesn't any longer continue to be a prisoner of Hindutva philosophy. Internal contradiction coupled with its failures do not lend it the required moral authority to tamper with the document. Evidently, during the past five decades of its working, the Constitution has been put through a variety of tortuous processes of amendments by various successive governments, more to attain their own partisan and party agendas than to promote national welfare, and as a result of all that, the sacred document has begun to lose its sanctity. Whatever it be, any attempt to change, modify amend or review the Constitution - should be taken up only in the public glare and all modalities of such an operation should be totally transparent and involve a deep cross-section of highly accomplished intellectuals from all walks of life.

India today enters the new millennium with a wild variety of complex and notorious intricate social, economic and political problems that are eating into the vitals of the Nation. Though India has made long strides in industry, agriculture, irrigation, education, social welfare, science and technology - it is not to be ignored that there are as many as 300 million illiterates. Nearly fifty percent of the people are poor or below the poverty line, and at the same time fifty percent of our land has not been put to proper cultivation. Lakhs of villages do not have safe and protected drinking water facilities, no approach roads, no schools, no public health centres and - "Social and economic disparities have widened and in the fair name of democracy, caste and anti-secular forces have been further fortified". Regionalism, linguistic chauvinism, communalism and fundamentalism are there constantly at the vicious game of destabilising the nation and terrorising the masses. There is also no denying the fact that the country ought to come to grips with various other problems of regional, national and international nature.

Constitutional document - even without being resorted to any reviewing process could be given the required strength, through incorporation of recommendations made by Commissions and Committees appointed by various governments of India in the past. Highly valid and valuable recommendations offered by the Administrative Reforms Commission and the Sarkaria Commission would be of immense help to any government in furthering the efficient functioning of the Constitution.

Presently, as the nation has accepted the philosophy of liberalisation, privatisation and

globalisation as part of its economic life - the constitutional scheme of socialism and political sovereignty as a corollary of economic sovereignty are at risk. Opening up of our markets to various countries in the world, has its own tremendous impact on the social, economic and political aspects of life of the masses in the developing countries; and efforts are clearly visible on the part of the developed countries to dictate terms and conditions of trade and commerce to the rest of the world to the disadvantage of the developing countries. It is a praiseworthy achievement that India has successfully sent the right signals on behalf of the developing countries to all the developed countries during the recent Seattle Third Ministerial Conference of the WTO. Therefore, hereafter India should necessarily adopt a policy of cautious optimism.

Appointment of Governors, Article 356, Reservation of Bills for President's consideration, President's powers and functions, distribution of funds between the Centre and the States, along with many other issues have become notoriously political in nature. Of late, the problem relating to the position, powers, functions and privileges of the representatives of the people also has begun to assume dangerous proportions with enough potential to wreck the legislative bodies and hence, should be looked into immediately without any further delay. The position of the Speaker - either of the Parliament or that of any state Legislative Assembly deserves a very close scrutiny as to prevent him from becoming a democratic dictator. His role especially in deciding the position on splits in parties, 'defections and disqualification of members', should be treated as a priority issue to be tackled efficiently at the earliest.

Accountability, ability, sincerity and commitment on the part of the members of all representative bodies and other groups should necessarily be governed by a strict code of conduct. As the campaigning methods, procedures

and various techniques adopted by the political parties for their respective candidates are degenerating the parliamentary democracy into a hopeless farce, measures should be initiated to make the democratic exercise more meaningful and rational.

Finally, we need to look at the concept of 'secularism' as conceived and promoted by the members of the Constituent Assembly. It has lost its meaning and place of pride over the years as it has been reduced to a political ploy for gaining votes. In the words of a learned commentator, "In modern India 'secularism' has been converted into a mischievous slogan by unscrupulous politicians and their journalistic cohorts. Secularism as a concept is commonly understood today as a force contrary to moral and spiritual values".

At the international level, the loss of face suffered by the government on accounts of the mismanagement of Kargil and Kandahar have bitter lessons for India to learn. However, it should be of some consolation to India that the American Assistant Secretary of State of South Asia, Mr. Karl Inderfurth had conveyed his country's strong message to Pakistan - saying that Pakistan should take all necessary measures as immediately as possible to desist from supporting cross border terrorism with India. While making the point clear that Pakistan was there at the back of the hijacking drama, America has demanded that the democratic process should be initiated by those in power in Pakistan at the earliest. Again, the American President's visit to India boosts up India's image and would as well certainly grant the most required moral and psychological support to it to tackle many other international problems from a position of strength. Of late, India is being dragged into dealing with the issue of Karmapa Lama's crossing over into India from China. Though the issue is highly sensitive, India appears to have been handling the situation discreetly by keeping all options open. □

“READERS’ MAIL”

The first and foremost article “Pursuit of happiness” reveals the wide knowledge of the author. His scintillating acumen to strike the rock bottom of terse issues, is indeed something amazing. A tough subject has been handled with care and caution. The analysis is lucid and tremendously satisfying. Such articles on vital aspects of practical human life, enhance the merit of the editor in an abounding measure. Let us hope for many more.

- R. Narayana Swamy, Tirupati.

“Your article Triple Stream on poetry is fantastic. I am much impressed with your journal. I am in agreement with your article.

- P. Natarajan, Chennai.

Every issue of TRIVENI is a discovery to me. It has retained its stature, standard and tradition nourished over a long period of time. Congratulations.

- Pronab Kaman Majumdar, Calcutta.

Your essay, ‘Pursuit of Happiness’, being the Editorial, quoting a plurality of authorities of all persuasions, is thought-provoking. One fact, however, strikes any reader with an experienced reflective cast of mind. All thinkers and philosophers, even religious teachers, have adumbrated their concepts of Happiness, with the “Grown-ups” in their minds. Seldom any thought seems to have been bestowed upon small children in enjoyment of the primal instincts and impulses

unless, of course, as always happens in today’s society, their minds are troubled with a load of anxieties about their schooling. I propose that the small, Nature’s Child, should be considered while inquiring into the Pursuit of happiness. I submit with all due respect to you that the very word “Pursuit” is instinct with a feeling of uneasiness. If Happiness is a thing to be “pursued”, it ceases to be Happiness. It is rather an attribute of the mind or soul. The young baby sucks the mother’s breast, and is happy. So in his case, Happiness is an ensuant of fulfillment of his physical needs. The basic urge satisfied, he enjoys happiness.

- Dr. R. Tiwari, Faizabad.

“May you all be healthy and happy, radiating cheer and goodwill everywhere! Your fine article swept me off my feet, even with first reading. It is superb and beyond words to say the least.

- R. Narayana Swamy, Tirupati.

“Triveni is reaching me regularly. Compliments for the time and labour in doing this”.

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writers. I wish that TRIVENI continues to publish such editorials for the benefit of its readers"

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"I do believe it is a great achievement to bring out a magazine of this quality which is worth more than the charges expected"

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□

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AN APPEAL

K. Ramakotiswara Rau, of hallowed memory, a great patriot and litterateur, founded "Triveni" the cultural and literary quarterly in English on Dec. 25, 1927, at Madras. "TRIVENI" has been the organ of cultural renaissance in India for nearly seventy years. Devoted to Literature, History and Art, and to the propagation of idealism in every sphere of public life, the journal has fairly realised its aspirations of drawing together the varied and dispersed lovers of art and culture in the different parts of Bharat and is interpreting the Indian Renaissance in its manifold aspects to the world outside.

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THE TRIVENI FOUNDATION

TRIPLE STREAM :

SANDS OF TIME/TIME MANAGEMENT

I.V.Chalapathi Rao

Time and space are eternal and infinite. Einstein discovered the relationship between time and space when he was on the sick bed (perhaps meditating) in Peru. Even in our timeless scripture BHAGAVATAM there is a significant comment on Time : "The whole world will be joined and separated by the web of Time. None can forecast how time runs. Everything is caused by time. Therefore none can escape the changes wrought by Time". Of course, we are not concerned with the high philosophy and metaphysics of time.

We are concerned with the modern view of time and its methodical utilisation, because one of the reasons for the backwardness of our country is lack of time sense among our people. We seem to labour under the misguided notion : "Time is for dogs and apes. Man has for ever (Browning).

Time management is a universal problem. One of the major leadership tasks is time management. Delays in the completion of work and execution of projects will cause loss of hundreds of millions of rupees. For example, the Public Estimates Committee has recently pointed out that such delays in executing only 58 projects in India have resulted in the loss of a colossal amount - 15,000 crore rupees. Such losses are frequent in our country justifying the privatisation of some of our public sector undertakings which are either sick or in the red.

Gandhiji, the Father of our Nation, was a model in time-management. He was a stickler to

punctuality as well as discipline. He was always on the dot in keeping his engagements. He carried a time piece tied to a chain dangling from his waist. Once, before Independence, a leader who had to preside over a public meeting convened by Gandhiji was late by forty-five minutes. Gandhiji said in the meeting "Independence also would be delayed by forty-five minutes". In his Ashram at Sevagram Rajkumari Amrit Kaur had to manage the numerous visitors who went to see him. According to Gandhiji's instructions she put up a sign board which read 'Be quick, Be brief, Be gone'! Time is precious. Time is money in business and industry. Loss of time affects efficiency.

It is necessary for persons in all walks of life to heed the following time-tested maxims :

- 'Time and tide wait for no man'.
- 'Procrastination is the thief of time'.
- 'A stitch in time saves nine'.
- 'Catch time by the fore lock'.
- 'Don't put off till tomorrow what you can do today'.

It is important for a business manager or the head of an organisation to study the way things are done and to note carefully whether the work was *needlessly increased*, or the time taken to do it was *needlessly extended*. The motions of each worker who is performing the task need not be examined each time, when once we have

a standard of quantitative achievement and a criterion of quality for ready-made application. One should also carefully note unnecessary instructions and interruptions and the way the tools or the materials are laid out. Through out, the managerial staff should use the following scientific questions : 'What is being done, why? Where? When? By whom? How?' The findings should be discussed in a group meeting to facilitate the reaching of agreed decisions/conclusions/recommendations. The democratic method of discussion and participatory style of leadership are more likely to produce the desired results in time management. Studies in research show that self-managed work will be better and quicker than the inspector-supervised one.

The following are a few practical guide-lines scrupulously followed by successful men : Every one seems busier today than ever, and it is prevalent complaint that one is too busy to get through all one is supposed to do. Mechanical inventions like computers may have made work easier in some respects, but the increasing tempo of modern living and the mounting complexity of many human activities have produced multiplicity of detail with an accompanying sense of being unable to cope with it all. Therefore, work should be shared through decentralisation and delegation. Delegation is not abdication. Confidence in one's colleagues has often made one express more order and composure.

Executives cut the paper work to the minimum and use direct communication to the extent possible. In his book 'In-Laws and Out-laws', Northcote Parkinson reserves a whole Chapter entitled 'Paper Monstrosity' to the needless

accumulation of files and paper. A journalist of Egypt calls accumulation of paper "the Fourth Pyramid". As a paper passes through the various 'channels' in the office, lots of time is wilfully or inadvertently wasted. Cumbersome rules and time-consuming procedures are the worst culprits in time management. Whatever the reason, to-day there is lot of pendency in courts. It takes several years for a judgement to be delivered. This confirms the old adage "Justice delayed is justice denied."

Work should be classified under three categories a) Important/urgent b) Not so important but necessary c) Routine. Business of the first category should be attended to, when one has sufficient time and the right kind of mood when one's mind is not a pressure cooker of feelings. Some people prefer mornings and some prefer evenings or night. The point is, the peak periods of mental alertness and efficiency differ from person to person.

As such, there are no hard and fast rules. Where time-bound work is concerned, one should not allow grass to grow under one's feet. Split-second efficiency is the hall-mark of decision-making officers. Deferred decisions and delayed action generally produce adverse effects.

In affairs of the world although politeness and good manners are important, one should be able to say 'No' when the situation demands it. Otherwise valuable time will be whiled away. Of course, negative decisions and

Triple Stream

feelings should be expressed with utmost courtesy.

In home life or career we should cultivate the diary habit. The day's programme of work/time table should be jotted down in a note book, leaving elbow room for contingencies and unforeseen circumstances. Marginal time must be productively utilised. Whenever one has to wait, waiting time should be utilised for mental planning and rehearsing. Meditation will produce clarity of thinking and mental alertness and agility which are necessary for sound judgement and right action.

Talk little. Listen more. Excessive communication is counter-productive. The more we talk, or write, the less we communicate. Resourcefulness helps us to make restricted use of the telephone, especially when we are in conference or talking to persons who come for serious discussion. The visitor in flesh and blood is more important than the casual caller on telephone. We may tell the intending caller "Can I ring you back? Some one is here talking to me". Of course urgent calls are different.

An efficient officer never leaves the seat without telling his secretary or assistant. When he is going to be late, he tells his secretary, because his movements should be known to meet an unforeseen emergency.

As soon as he gets into his office he starts looking into 'urgent' files. This will be the quiet time before the telephone starts buzzing and visitors send their slips. It is not proper for employees to read a news paper in the office.

If several people read a news paper or a book or a magazine for half an hour each morning, it is the work of one employee ! The organisation can't afford to lose so much time.

Personal example is the secret of maintaining punctuality and discipline. If the officer himself goes late or watches a cricket match on T.V in his chamber, he has no right to find fault with his staff. Similarly, parents should set an example to their children.

Why do meetings and seminars have thin attendance? The captive audience have to suffer long speeches when the dull scholars bore the audience, speaking interminably and everlastingly. The audience get terribly bored when seminarists *read* their prepared papers without *presenting* them. When a business meeting is convened, the detailed agenda must be circulated well in advance so that the members come prepared to save time and expedite decision-making. For want of the required data, consideration of certain items of the agenda will be deferred which results in avoidable delay and expense.

In his spare time an officer or employee should read and reread the goals of the organisation which requires only one minute and a minute spent every once in a while out of his day to look at his performance to see whether or not it matches the goals is rewarding. Every citizen should cultivate the habit of checking his personal goals in life so that the sands of time do not run out.

Wasted Time is the only thing that cannot be recycled.



IN PRAISE OF BALDNESS

D.RANGA RAO

Baldness is a distinguishing mark of man. Most great men of the world, who are shining examples of human glory, are spotted with their shining pates. Philosophers and politicians, prophets and pontiffs, doctors and divines, statesmen and scientists, painters and poets, in short, men of distinction in life have all been bald. It is apparent that baldness and greatness are foster brothers. It is difficult to think of a great man without his being bald. It is not that all men are great. All bald men are great. Socrates and Cicero, Shakespeare and Shaw, Leonardo da Vinci and Picasso, Rajaji and Nehru, Raman and Radhakrishnan, so dear to us and a host of eminent men the world over have been bald.

A thick mop of hair does not go well with authority and position. Kennedy and Clinton, for all their power and pelf, vigour and vitality, suffer from school-boy looks.

No one has seen Hippocrates, the father of medicine. When people wanted to visualise him artists intuitively painted his portrait giving him a bald crown. It is clear that bald men are not of common clay. You will agree with me that elderly men with silver hair cannot be happily associated with any distinction. Shakespeare in his JULIUS CAESAR makes Caesar describe his senators as "the grey beards" hinting clearly that the wise senators of Rome were bald.

Apart from representing the cream and

essence of creation, bald men are jovial and lovable. They are popular and praise worthy. Such men of different ideologies and camps like Eisenhower and Krushchev had this common stamp of merit on their heads. The moment they removed their hats with a good humoured flourish, with a smile on their lips and a twinkle in their eye, lo ! they revealed the shining brilliance of their greatness. The present Chinese leaders fail to make any impact with their neatly plastered hair. Not so Putin, the newly elected President of Russia. Fortunately he has a receding hair line which augures well for the prosperity of his country.

Baldness is a sign of civilization. All civilized men have no hair on their heads compared to their unfortunate brotheren who are nearer to their hairy ancestor. It occurs to me that women are never bald nor is there a chance for them to join the ranks of baldmen even in far future. Science tells us that thousands of years hence all men will be bald. Atleast in this aspect, women, I regret to say, have no chance to catch up with men, women who have all along been clamouring for equality with men. Very rarely women go bald. But it may be a result of a disease, not because of distinction.

Baldness has another interesting feature. It carves out a fashion in society. You have heard of Yul Brynner, the Hollywood actor.

He was bald as an egg. Did you note, dear reader, baldness has contributed a gem of an expression to the English language enriching its vocabulary ! Yul Brynner was the biggest draw at the box office and the heart throb of the fair sex. His admirers did not want to see him sporting a wig. His leading ladies wanted to act with him because he was so different, so unique, so charming and so handsomely bald. Youngmen and women in America and the world crazily liked his smooth top and ardently wished one for themselves ! Our own heroes of the celluloid in India have to learn a lesson from Brynner and refuse to wear a wig if they are bald as some happily are.

Baldness fetches fortunes as in Japan. The baldest man is given a fat purse a prince would envy. The domes of these noble species of mankind are carefully and tenderly scrutinised, pore by pore, with microscopic diligence and detail to make sure of genuine baldness. This healthy and worthy practice should be encouraged by the State in all countries. The nation with the highest number of baldmen should be awarded a shining shield or something for its pre-eminence.

Baldness grows in a silent and dignified manner. Its progress is truly regal, slow, steady

and sure. None can stop this royal process. Just as a true monarch does not bow to flattery and mean practices, so too baldness refuses to bow to medical science.

The first signs are always imperceptible. The process is painless. It curtails expenditure on cosmetics. When you become conscious of a thinning top do not despair. Do not panic. Do not take to hair-growers. Do not whisper in confidence to your barber for possible miracle drugs. Do not rush and run to hair transplant clinics and hair weaving saloons. Instead watch with interest the curve and contour your baldness takes. Celebrate your impending eminence by joining the Baldings Club. Observe others who are bald. Compare notes and exult in your special style. There is a divinity that shapes your baldness. A luxurious growth of hair on your head may add inches to your height but covers up, clouds, and darkens your intellectual horizon and obstructs the rays of divine enlightenment dawning on you. That is why, I think, our elders shaved their heads when they did not go bald. Blessed are the bald for theirs is the joys of the shower. Sad will be the day when man's fate rests on the locks of his pate. We all know Samson's sorry plight. So, dear reader, grow bald and go gay ! To be bald is very heaven! □

HARMING TRAITS

Hazara Singh

If one chooses to be truthful
One seldom sulks or fumbles;
If one may control the anger
One is ever strong yet humble.
If one can overcome the fear
One really panics or trembles;

If one feels sure of oneself
One never grudges or grumbles.
Falsehood and the quick temper
Adventure sans requisite grit
Are traits of harming nature
That waste the life bit by bit. □

PRESIDENTS OF U.S.A. - AN APPRAISAL

Prof. Hazara singh

The constitution of the federal republic of United states of America, based on the doctrine of separation of powers provides a four-year term for the President who being the lead of the State as well as of the Government reigns impressively and rules effectively.

Election Procedure

The President is elected during November of each leap year by an electoral college to which each state elects as many electors as it has its members in both houses of Congress. Senate and the House of Representatives. Each college elector exercises a single non-transferable vote. If any of the contestants fails to get a majority of the votes cast, the matter is referred to the House of Representatives for choice. This procedure apparently inconsistent with the concept of separation of powers, had to gone through twice by 1824 because the party system had not developed its roots by then.

Eligibility of Election

Regarding eligibility fro presidential election, article 1(i) of the constitution prescribes:

"No person except a natural born citizen or a citizen of the United States at the time of adoption of this constitution shall be eligible to the office of President; neither shall any

person be eligible to that office who shall not have attained the age of thirty five years and been fourteen years a resident within the United States"

At the time of adoption of constitution there had been no discrimination against naturalised citizens. Consistent with the norm that no legislation can have retrospective application, it debarred those only from seeking presidential election who migrated to U.S.A after its adoption.

Numbering the President

The 54th quadernmial Presidential election is scheduled to be held in November 2000, but the incumbent on taking the Presidency would be numbered as 43rd President. The serial number of President with the exception of first term (1789-93) has never concurred with that of scheduled election, because when a sitting President gets reelected, his serial number remains the same.

If the office of President falls vacant due to removal, death or resignation, the Vice-president, is sworn in as President for the remaining term. He is chronicled with the next serial number.

If a President loses re-election, but gets elected in subsequent contest, he gets the next serial number.

Presidents of U.S.A

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Date of Presidential Oath

Because the first Presidential election was held in early 1789, the winner George Washington, took oath on April, 30 1789, at New York. Subsequent to that March 4 was fixed as the date for swearing in a President. The 20th Constitutional amendment (1933) set January 20 as the inauguration date. It not only reduced the period between the election and inauguration of a President, but forbade, also the holding of any session of Congress in the interim period. It is often called a lame duck amendment in a lighter vein, because the incumbent abstains from taking any policy decision during this period.

Limiting the Presidential Terms

Franklin D Roosevelt was the only incumbent to have been elected for four consecutive terms. None had held that office for more than two terms earlier. The 22nd amendment (1951) limited the terms for a President to two only so that an elected head of state, exploiting his popularity may not aspire to become a life - long ruler.

Superstitious Belief

Certain numerologists have floated the superstitious belief that a President elected in the Year ending with Zero, never completes his term. Such years of quadrennial elections are multiples of twenty. This foreboding numerological calculation solicits verification, because the ensuing election takes place in

such an impugned year - number, ending not with one but three zeros.

Out the ten Presidents elected in the years ending with zero only five met mid-term demise. Hence the deducement is as hasty a someone may forewarn that whenever a Muslim is elected as President of India, he does not survive his term.

It is pertinent to mention that President Zachery Taylor, elected in 1848, died without completing his term on July 9, 1850, a year number ending with zero, a happening quite reverse in its order to that of the one stressed by numerologists.

Strong Presidents

Thomas Jeffferson, Andrew Jackson, Abraham Lincon, Theodore Roosevelt, Woodrew Wilson, Fanklin D. Roosevelt, Harry S. Truman and Bill Clinton are regarded as strong Presidents, because they exercised their prerogative and used their influence, both as head of state and leader of the nation, for initiating major changes in American society.

Thomas Jefferson did not contribute to the plea of a strong central government and neutrality in foreign affairs as stressed by George Washington. Rather he sought more powers for the state and correspondingly wider sphere of rights for the citizens. He was pro-French in his foreign policy compared to the latent pro-British attitude of the followers of George Washington. These conflicting

trends led ultimately to the formation of two well-entrenched political parties, Republicans and the Democrats; the later, a legacy of ideas pursued by Thomas Jefferson.

February 12, the birthday of Abraham Lincoln, is observed as a federal holiday as a mark of gratitude, because he saved the republic from dismemberment by curbing the Civil war (1861-64), waged by the pro-slavery secessionists.

Theodore Roosevelt was awarded Noble Peace Prize in 1906 for arbitrating to the end the Russo-Japanese war. Woodrow Wilson also won Noble Peace Prize in 1919 for advocating the establishment of League of Nations. The recognition of these two Presidents as champions of peace established the importance of U.S.A. in international affairs.

The victorious army generals, whenever elected as President, did not prove themselves as correspondingly strong incumbents. Ulysses S. Grant the hero of civil war, inspite of his being in office for two terms (1869-77) was often called a 'lame duck President' at the fag end of his incumbency. Dwight D. Elisenhower, star hero of the Second World War at the European front, who too held terms (1953-61) had been decried as an ailing president by the press during later fifties.

Impeachment

In the history of American presidency

impeachment, i.e. removal from office, was initiated against one incumbent only. Andrew Johnson, sworn in on April 13, 1865 following the assassination of Abraham Lincoln, got entangled in an on-going conflict with the Congress over the power of President in the southern states, where the pro-slavery sentiments were still deeply entrenched. The impeachment process against him found the requisite majority in the House of Representatives, but fell through in the Senate for want of a mere one vote.

Earlier the 10th President, John Tyler, was disowned by his supporters, the Whigs, who made an abortive bid to impeach him.

Impeachment move against Bill Clinton (Democrat), did not get prescribed support at the preliminary level, because a few among the Republicans chose to ignore his lapses thinking that the trade against him served no constructive purpose.

General Observations

The incumbency of William H. Harrison who died on April 4, 1841, barely 32 days after his inauguration, was the shortest, while that of Franklin D. Roosevelt, March 4, 1939 to April 12, 1945, was the longest.

John F. Kennedy was the youngest incumbent of the Presidency. He was in his 44th year at the time of his election in 1960. Ronald W. Reagon was the oldest person to be elected to this office. He was 70 at the time

of his first election in 1980.

Richard M. Nixon (1969-74) was the only President who tendered resignation despite his re-election with an overwhelming majority in 1972. He contrived, thus, to salvage himself from an imminent impeachment, but the presidential pardon, he solicited, confirmed his lapses, heaping him thereby with disgrace.

Out of eight incumbents who died in harness, four succumbed to assassination bids. The system of presidential succession is quick as well as smooth, the bullet has never been able to derail the ballot rule.

The so-far 212 year long constitutional rule in U.S.A. through 53 quadrennial elections and 9 mid-term successions brought in from time to time 41 persons only as U.S. Presidents. This speaks highly of the political stability which the presidential democracy provides.

No black American has ever been elected as Vice-President or President of U.S.A.

Ordeal for American Voters

From 1948 onwards American voters had been greatly influenced by cold war strategies. The Vietnam War disenchanted them. The collapse of communism and the fading away of apartheid, almost simultaneous phenomena, weighed highly with them while opting whether they wanted a just economic order all over the globe or had been still keen in projecting their President as a sergeant-major

to take to task the leaders of the countries not toeing the American line. The cold war policies pursued by U.S.A in offering generous military aid to its camp-followers for combating communism, helped inadvertently the religious fundamentalism to develop into global terrorism, which is carrying on a frenzied campaign against social equality and dignity of the individual, the pre-requisites of democracy. This pernicious tendency is a greater threat to democracy than totalitarianism in its various forms. American voters are expected to take note of this catastrophic threat to civilization based on humanism and rationalism, while choosing their next millennium president.

This text loaded with factual details ends with a humorous tail - piece. Once an American delivered an eloquent lecture on the equality of genders in U.S.A. An inquisitive listener asked "if women enjoy equality with men in the States, why has none of them ever been elected as Vice President or President". The speaker winked mischievously and remarked, "Is that not romantic?" When the audience looked blank, he clarified, "The age of eligibility for contesting election to these officers is 35 years. No American woman is prepared to surrender her youthful status by disclosing her date of birth".

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ETHICS OF SEX IN THE NOVELS OF HENRY FIELDING

Dr. Utkarsh Tripathi

It is too well known that it was the conventional, lowpitched, sickly morality of Richardson which provoked Henry Fielding to attempt his hand at novel writing and heap ridicule on him in his first novel "Joseph Andrews", purported to be a burlesque of Richardsons "Pamela". Indeed, judged from the modern point of view, Richardson is a tiresome, mawkish sentimentalist. But Henry Fielding, the Hogarth of literature, is in all essentials a typical Englishman, manly English. As Leslie Stephen has written of him :- "The big, full-blodded, vigorous mass of roast beef who will stand no nonsense, and whose contempt for the fanciful and arbitrary tends towards the coarse and materialistic".

Richardson wrote for women, Fielding the Bohemian wrote for men. The two writers were antipathetic. Richardson was a super-sentimentalist, Fielding was a realist. His is an athletic and boisterous genius whose works illustrate the general proposition that greatness without goodness is no better than badness, and that our society is not so pretty as rose pink, and we are flesh and blood, not the figures cut in alabaster. Hence, we can err, falldown, and yet are worthy to be called human. Man's worth is to be assessed not by material greatness but by the innate goodness of heart, not by his doing but by his being. True virtue consists in goodness of the heart rather than in good reputation or conventional respectability. It was in this view of supreme virtue that Fielding's moral code

differed from Richardson's. Richardson's cultural level was not very high and his narrow notion of virtue provoked several skits. Fielding's purpose was to expose affectation, vanity and hypocrisy. His 'Janathan Wild, the Great, an ironic biography of notorious bandit, is a satire on the popular ideas of greatness. He shows the greatness of persons who occupy high positions in government, politics and society is in no way different from the greatness of Janathan Wild and his associates. The so-called greatmen profess high ideas but their actions are as cruel, selfish and mean as those of the basest criminals. The severe irony of the book was meant to shock the readers in to an awareness of the great difference between goodness and greatness.

In 'Tom Jones', his master piece, Fielding, again, is at some pains to emphasise his moral purpose which is 'to recomend goodness and innocence' and 'to laugh mankind out of their follies and vices'. He wants to establish that inspite of several sexual irregularities one can retain the goodness of character, for sexual weakness may be a bad conduct, but surely not a bad character. It may blacken the career of a man but does not altogether blur his character as a whole. Character is a very wide term and embraces so many aspects of a man's being. Tom Jones, inspite of his numberless moral lapses has a heart of gold. He is not ideal, but he is human. The highest

virtue according to Fielding is goodness of heart. Fielding held that moral philosophy he was preaching was indulgent to the weakness of the flesh. It may also be argued on Fielding's behalf that a novel of epic dimensions which sets out to present the vast and complex sense of humanity at large can not altogether ignore its black spots. Hence, the black spots of the hero are isolated incidents and do not colour the whole book of life. Richardson maliciously denounced 'Tom Jones' as a "dissolute book", "a profligate performance" and Dr. Johnson rebuked Hannah More for having read "so vicious a book". Sir John Hawkins declared that Fielding had "done more towards corrupting the rising generation than any writer we know of". It is true that Fielding has his own champions and in their fields as great names as the learned doctor. Amongst his advocates may be counted Sir Walter Scott, Coleridge, Lord Bulwer Lytton and the latest addition John Middleton Murry. Even so, the immorality of Tom Jones was until recently a common place of literary criticism.

Much of this criticism is centred around the conduct of Tom Jones. However, the gravest charge that can be brought against Tom Jones is his incontinence with women. Tom Jones falls four times and each one of these lapses is more serious than the last one. His initial affair with Molly Seagrim is easiest to wink at. In truth so little had she of modesty, that Jones had more regard for her virtue than she herself and, she soon triumphed over all the virtuous resolutions of Jones. In fact it was her design which succeeded. It is obvious that Jones was successfully inveigled by the more

experienced Molly Seagrim. But Tom Jones, again falls a prey to the wiles of Molly Seagrim a second time when he meets her accidentally in the wood. Here again, as in the first affair, he is a victim to womanly snares.

When Tom meets Mrs. Waters, whom he rescues from the murderous assault of Ensign Northerton, he is evidently more experienced. But Jones cannot resist helping himself to beauty readily offered. Her breasts, which were well-formed and extremely white, attracted the eyes of her deliverer. Even when she is safely lodged at the Upton Inn she does not cease to employ her battery upon him. With such heavy odds against him Tom Jones has really no chance and he falls a willing victim to the clever and vigorous on-slaught.

The last of Tom Jones's falls is the mightiest and the least defensible. In the first two cases he had succumbed to the physical charm of the girls. It is otherwise with lady Bellaston. It is true that he stays with Lady Bellaston from two to six in the morning and is paid, what an uncharitable critic would call wages for his service in the night, fifty pounds. We later learn of the many obligations which Lady Bellaston had heaped upon him. He felt his obligations strongly. He knew the tacit consideration upon which all her favours were conferred; and as his necessity obliged him to accept them, so his honour, he concluded, forced him to pay the price.

It must, in this connection, always be borne in mind that Fielding, at no stage, tries to hold a brief for the conduct of Tom Jones. Nowhere

in the story is the slightest attempt made to justify or condone his misdemeanours. He must be punished for his wrong doings and he comes very close to losing Sophia for ever. At the same time we must not lose sight of the many mitigating circumstances. It should, be remembered that in each case it is the woman who takes the initiative and lays the siege. Fielding may be said to have anticipated Bernard Shaw who too believed that much of the hunting was done by the so-called weaker sex and that man was the victim to feminine snares and not the engineer of her degradation. Tom Jones is never the seducer; but always the seduced, never the hunter but always the hunted, never the victor, but always the vanquished. We are convinced that Tom Jones is silly but is not a knave, and the very fullness of his gratitude to Lady Bellaston does much to dispel the sordidness of their relation.

Nor should it be forgotten that Fielding does not aim at delineating an ideal young man. He was out and out a realist and in Tom Jones he sought to depict a normally constituted young man, full of animal vitality, reacting in a natural way to the circumstances in which he happened to be placed. This may not be the way in which young lads ought to behave but, in nine cases out of ten, this is the way in which young lads generally behave. Fielding did not allow the moralist to bury the realist in him. His ethics is all the sounder for being so close to the facts of life.

Unlike Richardson who tediously moralizes, and dotes on the sentimental woes

and conventional virtues of his heroines, Fielding is direct, vigorous, hilarious and coarse to the point of vulgarity. He is a novelist unashamed. He is full of animal spirits and likes virile men, just as they are, good and bad, but detests shams of every sort.

It was in 'Joseph Andrews' that Fielding first tried to ridicule Richardsonian morality, as exhibited in 'Pamela', to its true character, Pamela's virtue, so vociferously acclaimed by the public, was not a genuine stuff. He had a fling at it in 'An Apology for the Life of Mrs. Shamela Andrews'. The first ten chapters of 'Joseph Andrews' were a naked and unashamed burlesque of 'Pamela' but Fielding himself was convinced of the genuineness of Joseph's conduct. He, therefore, took up this engaging problem in sexual ethics in 'Tom Jones' and tried to expound his own views on human morality.

Fielding's ethics of sex seems to be in tune with many theologians that other sins are graver than sexual irregularity. Among those are malice, cruelty, meanness, hypocrisy, treachery etc. Unlike Richardson's rewarding of virtue, in Fielding's art, virtue is its own reward. By laying emphasis on the examination of human motive, Fielding set up a new precedent in the realm of fiction and innovated the method, of psychological analysis which is the predominant feature of modern novel. In other words, he paved the way for the novelists of Freudian School.



Values in Education

Jandhyala B.G.Tilak

"The growing concern over the erosion of essential values and an increasing cynicism in society has brought to focus the need for readjustment in the curriculum in order to make education a forceful tool for the cultivation of social and moral values. In our culturally plural society education should foster universal and eternal values, oriented towards the unity and integration of our people. Such value education should help eliminate obscurantism, religious fanaticism, violence, superstition and fatalism."

National Policy on Education 1986

The role of education in social, economic and political development of societies is widely recognised for a long time. Education has been recognised both as an individual and social investment ever since the days of Adam Smith and now particularly since 1960 when the 'human investment revolution in economic thought' was initiated by T.W.Schultz. Recently, the human development specialists have reminded us again that education is not only for development, but also more importantly education itself is development. The intrinsic value of education - embedded in the inculcation

of values of life in the young minds and in the moulding of the character of the children, in addition to the creation of joy of learning, ability to communicate with others, read, understand and enjoy simple pamphlets on literature and sciences, the joy of acquisition of knowledge etc. - is undoubtedly of prime importance. This is not altogether new. After all, this was considered the traditional aim and function of education. While the traditional value of education could be regarded as the internal or intrinsic value of education, the materialistic development role of education could be regarded as an external one. Both are important and are mutually related. It is not only materialistic aspects of education that lead to human resource development, but also the intrinsic values of education lead to high quality human resource development. But in the changing socio-economic circumstances the latter is dominating the world's education scene. The latter way of thinking where education is considered as an instrument for development and emphasised the materialistic benefits of education, invaded the thinking on the traditional functions of education, to such an extent that the traditional function is forgotten altogether.

* Note presented in the Seminar on Value Education, organised by the Board of Intermediate Education, Government of Andhra Pradesh, Hyderabad (28 April 2000). The comments of Shyamala Devi, Vinod K Agrwal, C.Subba Rao, D.Swaminadhan, M.Sree Ramamurthy, I.V.Chalapathi Rao, Malla Reddy, Saraswathi Rao, and other participants of the Seminar are gratefully acknowledged.

In the context of the recent economic reform policies introduced in many parts of the world, including in India, that include liberalization, privatization and globalization, the danger of forgetting traditional values of education altogether is high. Long back in 1960s Phillip Coombs forecast world education crisis. The crisis continued in several forms, which led J P Naik to observe it as "the continuing education crisis" in India. Unfortunately, the crisis continues even today and perhaps the nature and intensity of the crisis is more complex and severe today than ever, affecting the basic foundational characteristic features of education.

Education does promote values. The question is : what kind of values education ought to promote? There are various kinds of values that any good education system has to give importance. Some values that education is expected to create and sustain may be changing along with the changes in the socio-economic environment, but some remain unchanged forever and they remain universally true.

First, the core values. The core values are those, which are universal human values. They are : Satya(truth), Dharma (righteousness), Shanti (peace), Ahimsa (non-violence) and Prema (love). These are also considered as eternal human values. They do not change over time, nor are they context-or location-specific. Most societies value these values. They are widely respected and least controversial. All other values - physical, personal, intellectual,

emotional, spiritual, national, and social - spring from these eternal values.

Not only these human values but also certain national, social and political values remain unchanged and they too could be universal in nature. They are : equity, social justice, patriotism, freedom, citizenship, dignity of labour, compassion, respect for women, respect for the aged, concern for poor, etc. These are also widely shared social, cultural and national values.

The values that may be subject to change are context and location-specific and they depend upon socio-political environment. For example, values relating to communism and socialism, social welfare, democracy and authoritarianism etc, may change. Democracy, secularism and social justice have been enshrined in the Indian constitution as the three most important national values. But democracy and secularism may not figure positively in authoritarian societies and in religion-based societies. Similarly, communism or socialism were important national values in the erstwhile Soviet Union, which may not be important in the countries of the common wealth of the Russian Federation, or in the capitalist societies. Thus, some of these values become 'negotiated' values for a given time and context. They are not static ; they are dynamic in nature, and may mean differently in different contexts.

Above all, there are spiritual values, which are considered more important for the very

survival and sustenance of societies. Spiritual values are also believed to be those that lay basic foundation for the development of character of individuals, stressing moral and ethical values such as sincerity, honesty, truthfulness, etc. Spiritual values are considered above religious values. Rather religious values draw their strength from spiritual values. Accordingly, people may find it difficult to impart spiritual values without relating to any religion. Only at higher levels, religious values may completely get sub-merged with spiritual values and lose their individual specific identity. So in practice, imparting of spiritual values in many contexts takes place through religion. This is not necessarily an undesirable method of imparting values, unless certain religious values conflict with human and spiritual values. As the Kothari Commission observed, "a serious defect in the school curriculum is the absence of provision for education in social, moral and spiritual values. In the life of the majority of Indians, religion is a great motivating force and is intimately bound up with the formation of character and the inclusion of ethical values. A national system of education that is related to the life, needs and aspirations of the people cannot afford to ignore this purposeful force.

Most of these values — universal, spiritual, national and social — have emerged from the fundamental classical ethics with accent on respect for humanity and life in all its forms. Most of these values are not mutually exclusive and do not necessarily conflict with each other. Spiritual values lay basic foundations for

character building ; and social values may promote social harmony and help in building a desirable 'social order'. National values may help in the national renaissance ; and human values stand much above all these and help in creating a better humanity. It is important to note that no values could be neutral, nor could they be imparted through a value neutral education system. As somebody remarked, the value neutral education system, if any, may turn out to be a value less education system.

It is the basic function of education to promote these values. 'Education with values' is regarded as the only solution for all kinds of problems that the societies are nowadays confronted with. It is unfortunate that even universal core values are given a go by not only in our social, economic and political life but also in our education system in schools.

Almost all education commissions in India have emphasised the importance of value education, and more specifically of imparting of values through education. The commissions include from the Radhakrishnan Commission on higher education (1948-49), The Mudaliar commission on secondary education (1952-53) to the Kothari Commission (1964-66) and the Acharya Ramamurthy Committee (1990). As the Kothari Commission has observed 'illiteracy and ignorance with goodness may be okay but education without values is dangerous'. Dr Mudaliar commission on secondary education has observed that religious and moral instructions play an important role in the growth of character of the children.

Several committees that were constituted specifically to look into the problem of value education (eg., Sri Prakasa Committee on Religious and Moral Instruction 1959; Kireet Joshi Committee on value education 1981-82) have clearly recommended that value orientation should be the main focus of education; the teaching of moral and spiritual values in educational institutions are desirable; and that value-oriented education should be provided through out the country.

It may be a misnomer to think that value based education is abstract, teaching only morals, and is bereft of practical use. Value-based education includes knowledge of the humanistic foundations of society, as well as of natural, biological and physical sciences, philosophy and ethics that support the growth of good personality of the students with integrity and responsibility and excellence in knowledge. Sciences are not anti-thetical to intrinsic values of education. Good education provides a balanced diet of material and spiritual values - a healthy blend of the worldly and spiritual knowledge. After all, academic education is shallow and useless if it has no value orientation.

Educationists tend to believe, probably rightly, that introduction of these programmes at any level of education requires a considerable re-look at the load of curriculum and the nature of curriculum. The Radhakrishnan Commission spelt out the methods of providing value education: at school level stories which illustrate great moral

and religious principles may be used; and at college level, ideas, events and leading figures associated with social and religious movements should be studied. All this may be necessary to revise the curriculum so as to make value education an integral part of the education system. It is important that value education is not treated like a separate subject of study. It should be truly integrated into the whole curriculum, the method of instruction, and the whole education process. This may also require training — pre-service and also in-service orientation programmes to the teachers.

Along with many mechanisms of imparting value-based education, educational planners in India had introduced certain specific mechanisms of creating good values among the students. Some important ones include the Bharat Scouts and Guides, the National Social Service (NSS), the National Cadet Corps (NCC) and the Social Useful Productive Work (SUPW). In recent days many governments were to launch special programmes of community services, for example, 'Janma Bhoomi' in Andhra Pradesh, as the earlier mechanisms in the schools mentioned above, have not been given serious attention. In fact some of them have become defunct, if not disappeared altogether. It is necessary that some such programmes are revitalised and/or introduced at all levels of education starting from primary to higher, including higher professional education. It is not proper to view that these mechanisms are important only to a given level of education and can be introduced in one specific level of

education. Secondly, enrolment in these programmes needs to be made compulsory for all students and teachers. In fact, the participants in such programmes at local levels should cover not only the students and teachers but also the community at large, including the government officials. Thirdly, it is not just instruction of values to the students, but creation of an environment to put them into practice is more important. There are several

institutions in India such as the Sri Sathya Sai Institute of Higher Learning (and the campus schools), and the schools run by the Ramakrishna Mission all over India that demonstrate that not only preaching but also practice of the human values is possible. Many valuable lessons can be learnt from such experiments, which are in fact, ceasing to be small micro level experiments and are rather becoming great movements.

□

THE TURBULENT AND INNOVATIVE TWENTIETH CENTURY

K.B. Rai

The twentieth century has been turbulent in its march

It has witnessed two bloody world wars

When millions of people lost their lives

People like Pot Pal defiled the century

People like Churchill changed the course of the century

People like Hitler wrought havoc and holocaust

When Jews were gas - chambered mercilessly.

The century witnessed the downfall of the British Empire

Whose sun of progress had never set.

The century saw the sun of India rising

It saw the naked Fakir - Mahatma Gandhi - winning the swaraj

Of India without the use swords and the aid of bombs.

The century witnessed the disintegration of the powerful Soviet Union

It saw the birth of new nations

The century saw the face of South Asia

changed

And saw the ethnic conflicts raging their ugly head

In most part of the world

The century pocketed the conflicts amongst the middle-East countries

And imposition of UN sanctions against Iraq Where millions of children died due to lack of basic necessities of life

The conscience of the rulers in this century Never rose above the narrowness of the minds.

The century saw sputnicks being sent to space and to explore

The mysteries of Nature and to know the origin of universe

It saw the technology advancement in the shape of aeroplanes and computers

It saw robots being built and cloning of animals

Thus the century will go down in the annals of history

as the most turbulent as well as innovative one.

□

REMEMBERING GANDHI

Dr. Sarojini Regani

The Indian nation and peace lovers all over the world have been celebrating the Birthday of Gandhiji on the 2nd October, every year.

I remember that in my younger days, when the birthday of Gandhiji was celebrated in every locality by the common people of the locality comprising of the old and the young, there used to be Prabhat Pheris, colourful tricolour festoons hanging gracefully from pandals and posts and people singing the Ramdhun soulfully. People professed faith and pride in non-violence and the Gandhian Path that made their nation independent. At the end of the meeting *sur or he sur* "Vaishnava Janato Tene Kahiye Jo Pida Paraya Janede" was sung, and people distributed sweets to the children of the locality bought with funds raised from their humble savings.

This was the scene in the early fifties, when the Indians had not yet tasted the intoxication of power. Today it is no longer so; when exactly did the Indian people give the go by to the Gandhian ideals wantonly or unconsciously is a moot point. When one comes to think dispassionately one cannot but come to the conclusion that certain developments in the world and at home seem to have imperceptibly contributed to the side lining of the Gandhian ideals.

The emergence of the Soviet Union as one of the big powers after the II World War had a

tremendous influence on the Indian intellectuals who mostly hailed from well-to-do families, and who normally had a stint at a foreign University - usually Cambridge or at the London School of Economics where the political thought of Betrice Webb dominated.

Nehru himself being a fabian socialist depended on this class for moulding his policies, and for making India a truly democratic socialist state.

Originally, the focus of the India Government under the Gandhian influence was based on mixed economy, whereby the rural industries and rural economy would be protected.

The first five year plan concentrated on the development of agriculture which yielded good results. Later, on the advice of these intellectuals the focus was shifted to the development of Large Scale Industries and Public Sector Undertakings. Their advice was well meaning, the bonafides of these advisers cannot be questioned. They wanted to make India a powerful country, but they failed to understand the requirements of India's millions of helpless villagers. Gandhiji realising that the village is the fulcrum of Indian life had advocated Gram Swaraj or self sufficient village economy, that would have automatically stopped the emigration of

rural labour's exodus to the towns in search of employment, the consequent emergence of slums and poverty and damage to ecology. Another factor that aggravated the situation and foiled the aspiration to make India a fully democratic socialist state, was that after the 1955 elections and more particularly so, after the 1960's people who were returned to power both at the Centre and in the States in most cases were people who had a lot of money power. They belonged mostly to the wealthy landed classes, sugar barons and Mica Mine owners etc. Most of them neither had the idealism of the earlier generation who were exposed to the Gandhian Thought, nor were they participants in the freedom struggle. Their interests were in conflict with the ideal of democratic socialism and it ultimately led to the failure of the public sector undertakings.

Coming to the academic front it became a fashion among scholars to talk about Marxism whether one understood Marx properly or not. To be a Marxist was the "It thing" for promotions and to be recognised as a scholar.

During the 19th Century renaissance period and also during the freedom movement several books on national heroes like Maharana Pratap Singh, Shivaji, Rudrama Devi were brought out. The history of the Marathas, the Mughals, the Vijayanagar empire and Cholas etc., were brought out by eminent scholars like Ranade, Sardesai, Jagdhunath Sarkar, Beni Prasad, Iswari Prasad, N. Venkata Ramanayya, Mahalingam and Nilakanta Sastry, R.C. Mazumdar and others. These works inspired the people to participate in the freedom

movement with great zeal. But most of these works were condemned as the writings of the reactionary writers who ignored the history of the real people by neglecting the economic history of the people. The Marxist historians in India upto the late seventy's were mostly drawn from the affluent sections of the society who were educated abroad, at Oxford or Cambridge and were strong in historical methodology where as the overaged Indian historian could not talk to them in equal terms either in diction or in terms of Marxist Historical Method. Against the onslaught of the Marxist historians the moderate section of historians gradually withdrew from several Historical Associations however good they might be as scholars with an independent, dispassionate attitude in historical writings. It is to be said to the credit of the Marxist historians that they showed the importance of socio-economic history and some of them are really committed and sincere scholars. But the Cotarie that followed them were overwhelming and intolerant in their attitude condemning everything that is not based on this materialistic interpretation of history, with the result it lead to the rise of several splinter groups of extreme Rightists.

The Marxist historians also blamed Gandhiji for using words like "Rama Rajya" and "Satyagraha", "Soul force" or "the inner voice", saying that it led to the incitement of communal feelings which is not true, as borne out from the Indian elections of 1921 and 1937, and the tremendous response that Gandhiji got during his tours of Bengal and Noakhali in October, 1946 and March, 1947

and also during his fast in Bengal for Hindu - Muslim unity in September, 1947. Gandhiji was a Hindu because he was born a Hindu, but his religion was based on humanitarianism and his was a universal religion. He being an Indian, and an Indian who knew India's dumb masses thoroughly, he used the Indian ethnic terminology of "Rama Rajya" and Satyagraha - which every Indian, be he a Hindu or Mussalman understood immediately, wherever he might be residing and however illiterate he might be. Every villager knows the concept of Rama Rajya which means to him a true democratic state based on Dharma or the principles of Justice.

So, also the concept of Satyagraha. The average villager is familiar with the stories of Harischandra or "Bali", who were prepared to sacrifice everything for truth. "Truth" or "Satya" is an integral part of the Indian cultural heritage.

The Indian Moderates during the early phase of the Indian freedom struggle were also sincere patriots but they could not reach the Indian masses because the terminology they used for explaining their aspiration was western in concept, whereas Gandhiji by using an essentially Indian terminology became a mass leader drawing the masses into the freedom struggle. His "Inner voice" was nothing but the prompting of the conscience with which every religion is familiar and every Indian from his birth has inherited a cultural ethos which enables him to understand the power of the "Atman".

Another view point that emerged was that India attained independence more due to the sacrifice of the INA and the rebellion of the Regional Indian Navy.

Due to these bickerings among the Leftist and Nationalist school of historians the Indian freedom struggle and the Gandhian contribution to the freedom struggle and his services to Indian nation became a casualty.

It was only in 1975 that Indira Gandhi made the study of Indian freedom struggle compulsory in the Universities. However the fact remains that the youth of the country was not exposed to Gandhian thought or the spirit of the freedom movement for more than three decades after independence.

In the Soviet Union it was the practice to make the study of Philosophy i.e. Marxism compulsory for all students at different levels. In India leave alone Gandhian philosophy even certain aspects of Gandhian ideals are not taught as an ingredient part of the curriculum even to the school children in the form of non-detailed study, when the children are at an impressionable age. The result we see is that the youth is attracted more towards violence and movements like naxalism.

The Constructive Programmes undertaken by Gandhiji like eradication of untouchability, upliftment of the oppressed classes and women, the revival of cottage industries, after independence, came under the State patronage and became State undertakings.

The favour and dedication of private individuals and private institutions doing this Constructive work was no longer there. So, while paying lip service to Gandhian ideology we moved actually away from his teachings.

Gandhi was not a political philosopher in the technical sense of the term we might apply for Hobbes, Kant or Marx.

He was basically a humanist, who understood the sufferings of the poor and succeeded in showing the world that man can surmount all difficulties through non-violence and by adhering to the path of Truth with a firm belief in God, which he called soul force.

While accepting the globalisation of the world economy and the liberalisation of the Indian Economy, the Gandhian concept of running industries on Trusteeship basis can be taken up as we have not completely given up Public Sector Undertakings.

The Gandhian concept of realising village self sufficiency, even now could be realised through the various projects the Government of India has undertaken like the Jawahar Rojgar Scheme, and by strengthening the Panchayati Raj on a truly democratic basis,

improvement of agriculture through the Nabard and building houses for the poor and by encouraging the setting up of local rural industries. Some of these schemes were announced on the occasion of the Gandhiji's 125th birthday in 1995.

Gandhiji died a martyr at the altar of communal unity. He fasted so that Pakistan could be given the chance to survive on strong economic base. As such on the occasion of his birthday his message of peace, non-violence and truth should be spread from every pulpit and platform. All sections of the people must celebrate the birthday of this apostle of peace, non-violence and love with sincerity and dedication.

As long as non-violence and truth are recognised as the most precious heritage of mankind that make human beings into "Man", the message of Gandhi is relevant.

Commitment to these Gandhian principles would make the present day India to overcome corruption, terrorism, factionalism and crime. Gandhi has not said in vain that "In the midst of darkness light persists, In the midst of untruth truth persists".



FOCUS

Yogesh G. Nair

I was busy
watching the doors, arches
steps and windows
and memories
of those days
when we discussed and planned

this Academy is fresh in me.

Unlike others
busy watchning the faces
and colours
of paintings
displayed on the walls.



A Poem at the Right Moment

Veluri Venkateswara Rao

As we were growing up, my brother and I used to spend our Sankranti and summer vacations in my maternal uncle's village with our cousins. I have always enjoyed the Sankranti break. Even today, I fondly cherish the post-dinner chit-chat sessions with my uncle. I look back and reminisce; the scene is idyllic and pastoral. By 6:00 p.m. it would become pitch dark, humming, and chilly; we kids collect a good supply of twigs, and make a small fire in the front yard. In the local dialect this fire is known as "negaDi," and we all sit around it with my uncle 'presiding.' We warm up our palms, the palms warm up our face and the occasional sparks from a neem twig struggling to burn ('neem' twigs were no! no!) flying all over in competition with the lightning bugs!

My uncle would slowly recite a poem, a Telugu poem, line by line, and we repeat after him. The deal is simple: we learn a poem a day; the next evening all of us have to recite it back to him. The one who fails to recite will have to sit far away from the fire! A chilling punishment, indeed. Then, he will teach us another poem! Now when I close my eyes, I could still recall the entire scene after all these years.

My uncle used to add an anecdote or two, a little story, and I now strongly suspect that he had embellished the old stories with his own additions...to each and every poem he taught us. These stories, compelling as they were,

pleasantly forced us to remember every poem, until today! My uncle was not formally educated, but I think he knows hundreds and hundreds of poems by heart; and so many of them are the so-called 'stray' or 'isolated' verses, or "caaTu," poems from Telugu and Sanskrit! Some of the poems are crude, overly romantic, some you may not want to ever repeat in the company of girls and ladies, and some often times verge on the soft porn. But, they are all "charming utterances," in deed!. And luckily for us, as kids we weren't supposed to ask for the meanings! All we had to do is to repeat after him, remember and recite back.

I remembered almost all the poems, may be because of the stories woven around the poems!

In 1998, I got the book, "A Poem at the Right Moment," by Velcheru Narayana Rao and David Shulman, a definitive English translation of carefully 'selected' 'caaTu' poetry from Telugu, Sanskrit, and Tamil. Of course, the lion's share was devoted to Telugu caaTus followed by Sanskrit. The moment I got the book, I eagerly scanned it with childlike enthusiasm for those verses I had learned as a pre-teen! I was thrilled to see most of them included in the collection!

As usual, I was ready to question the 'original' authorship of some pieces as

'attributed' by the present authors.

I would fight to kill with the authors! My uncle did not attribute the authorship of this caaTu to Allasaani Peddana (and his daughter!), the most venerated of the eight court poets (Ashtadiggajas) of Krishnadevaraya of Vijayanagaram empire. He told us a slightly different version of the story. An unknown poet started to compose the poem and got stuck at the end of the third stanza! Which man would'nt? Men are, in genral, ignoramuses and would'nt have a clue what a woman would feel/do after the act! It was this anonymous poet's bright niece that completed the last stanza, which happened to be the most beautiful part of the poem! I like it better if it were niece rather than the daughter!

Any way, let us look at the translation:

Ravished?

*She comes, down sickened
off the soft bed,
hands tugging at her wild hair,
both eyes glowing red.
Tremors ripple through her waist, her
face
is turned away.
She holds her sari
with her fingers, for the knot
has come undone,
as she staggers slightly
through the needle of light
from the diamond lamp*

*high on its stand
into the shadows below.*

The translators' clever usage, 'through the needle of light into the shadows below,' makes the poem sound as an original by itself.

The story surrounding a poem that bhaTTumoorti bought for an exorbitant price from NaMdi timmana's (also known as mukku timmana!) fayourite barber who obtained the poem as a gift from Timmana, and included it in his Vasucarita, happened to be the same I have learned from my uncle!

This poem with its preponderance of nasal sounds was a killer to remember! Now, as a grown up, I think it is one great poem where the sound of the words is raised to a level of importance equal to that of meaning!

Here is the translation:

An ode to the nose

*In agony, the campaka blossom
wondered
why bees enjoy the honey of so many
flowers
but never come to her.
She fled to forest to do penance.
As a reward, she achieved the shape of
a woman's nose.
Now she takes in the perfumes
of all the flowers, and on both sides
she is honored by eyes
black as bees.*

Isn't it as beautiful as the original?

But then, does it really matter? Who wrote a particular poem, when, and under what circumstances? Or does it really matter if the literary quarrels (?) between Kaalidaasa (4th century), Bhavabhooti and Dandi (8th century) were true or a figment of some one's fertile imagination? Did KaaLidaasa really say to Bhavabhooti that in all of his "Uttararaamacaritam," one single nasal sound 'm', was in excess? Obviously, not. But, how sweet the story is! And, tons of such stories abound. The so-called disputes between Kalidaasa and Bhavabhooti; —'who is a better poet?' —with the king Bhoja as the agent provocateur, and finally the goddess Kaali intervening to settle the dispute by Her clever tricks? The point is that a whole rich cultural tradition that was built around the caaTu poetry should not be dismissed as figments of imagination or ridiculed and ignored for want of academic curiosity of 'true' authorship, absolute historicity and chronological authenticity! The western educated Indian elite fell into the traps devised by the western oriental scholars and for ages asked the wrong questions, the historicity of the caaTu poets, the kings and concubines and thorough missed to appreciate and understand the great living tradition that caaTu poetry as a whole has bestowed on a great culture!

Here I am reminded of the good old song by Bob Dylan:

*"Ezra Pound and T.S. Eliot,
fighting in the captain's tower*

*While calypso singers laugh at them, and
fishermen hold flowers..." How true!*

Narayana Rao and Shulman argue very effectively and convince us in their preface and in the long scholarly after-essay to the book, that 'a poem exists in the memory or on the tongue of living connoisseurs,' and caaTu poetry does fit the bill perfectly! A caaTu 'is an integral part of a system of communicated and shared knowledge of a community.' And, they elaborate on this community, as well. These poems have survived for cons and they still will! Surprisingly, the caaTu tradition is so strong, it continues even today!

I just wanted to introduce the book; not to really write a critical review on the selection of the verses, the translation and the after-essay. Of course, as a reader, I have a few complaints. The first line index at the end of the book should have been given for the original language of the poem; the index for the first lines of the English translation is almost useless as a reference! Much worse than that: there were too few verses. May be, A Poem at the Right Moment - II is in order.

I was lucky. And, I know people of my generation are very lucky; they grew up with an uncle or a grandfather, who in spite of (or because of?) no 'formal education' could recite lots of verses and told tons of stories surrounding the poems! Nephews and nieces in the USA and in India too need not be deprived of those great times we had! We now have a collection of selected verses, transliterated and translated into English, the

translation at times reaching close to the lilting beauty of the original. We just don't try to treasure this great oral tradition, we shall continue to live it.

Let me close this introduction with a Sanskrit caaTu which means

#naama roopaatmakaM visvaM dRSyatE yad
idaM dvidhaa

tatradyasya kaveervEdhaa dvitecyasya
caturmukha@h#

The world is really two, made of name and form.

One the poet creates.

The second comes from God. (From the After-Essay, page 147)

And, of course I second it.



/"A POEM AT THE RIGHT MOMENT" BY VELCHERU NARAYANA RAO, PROFESSOR OF SOUTH ASIAN STUDIES AT THE UNIVERSITY OF WISCONSIN, MADISON AND DAVID SHULAMAN, PROFESSOR OF INDIAN STUDIES AND COMPARATIVE RELIGION AT THE HEBREW UNIVERSITY, JERUSALEM, WAS PUBLISHED BY THE UNIVERSITY OF CALIFORNIA PRESS IN 1998. OXFORD UNIVERSITY PRESS OF INDIA HAS BROUGHT OUT AN INDIAN EDITION IN JANUARY 1999./

YOU NEVER CAN TELL

Ella Wheeler Wilcox

You never can tell when you send a word
Like an arrow shot from a bow
By an archer blind, be it cruel or kind,
Just where it may chance to go.
It may pierce the breast of your dearest friend,
Tipped with its poison or balm,
To a stranger's heart in life's great mart
It may carry its pain or its calm.
You never can tell when you do an act
Just what the result will be,
But with every deed you are sowing a seed,
Though the harvest you may not see.
Each kindly act is an acorn dropped

In God's productive soil;
You may not know, but the tree shall grow
With shelter for those who toil.
You never can tell what your thoughts will do
In bringing you hate or love,
For thoughts are things, and their airy wings
Are swifter than carrier doves.
They follow the law of the universe-
Each thing must create its kind,
And they speed o'er the track to bring you
back
Whatever went out from your mind.



HENRY LOUIS VIVIAN DEROZIO - A TRIBUTE

Sumit Talukdar

Recognized at eighteen, even among the select little inner circle of intellectuals who then held sway in Calcutta, as a poet and writer of outstanding ability, Derozio wielded an influence of youthful vigour and protesting voice. Through establishing Young Bengal (1828) he acted as a reformist in enlightening the poor prejudiced Hindu people encircled by medieval darkness and orthodoxy. He was short-lived. He died when twenty two years old (1809-31). But in this very short period of living he was able to turn himself a devoted student of David Hare, a scholar-lecturer of Hindu college and a pioneer of Indo-Anglican literature. In the foreward of 'Poems of Henry Louis Vivian Derozio, A Forgotten Anglo-Indian Poet' published by Oxford University Press, R.K.Das-Gupta comments - "H.L.V.Derozio is modern India's first patriot to give expression to that patriotism in verse, the first to sing of Freedom 'that lights the altar of the soul with everlasting flame', the first to contemplate an intellectual renaissance for an ancient civilization through 'new perceptions', the first to exalt reason as an instrument of progress".

Though by birth he was a Portuguese, by heart and soul he was a Hindu, in larger sense an Indian who felt pain and his heart bled for the enslaved fellow country-men and fettered Mother India - Neglected, mute and desolate art thou/Like ruined monument on desert plain/ Oh! many a hand more worthy far than mine/ Once thy harmonious chords to sweetness gave/

...../ Those hands are cold - but if thy notes divine/May be by mortal wakened once again/Harp of my country, let me strike the strain (Harp of India). This patriotism and national spirit was indeed unexpected of Derozio, an alien product under British rule. But he was dauntless and committed to Indian nationalism. He realised - Success attends the patriot's word/That is unsheathed for thee/And glory to the breast that bleeds/Bleeds nobly to be free/Blest be the generous hand that breaks/The chin a tyrant gave/And feeling for degraded man/Gives freedom to the slave (Freedom To The Slave). Even his creative mind was so conscious about the existing social injustice. His beautiful long narrative poem 'The Fakcer of Jungheera' is a tragic tale of two lovers - Nuleeni & Fakeer. Here Derozio depicted the triumphant sublimity of Love over all-consuming Death-Of a fair woman, whose all powerful charms / Even death had failed to conquer - her lips seemed/ Still parted by sweet breath, as if she dreamed/Of him in her embrace.

His lyrical outpourings and metrical odes speak volumes of personal weals and woes. He is essentially a romantic poet. Like an exalted youth he always tries to be playful and happy - Like birds from land to land we'll range/And with our sweet sitar/Our hearts the same, though world may change / We'll live and love, Dildar (Song of the Hindustanee Minstrel). About love he has mixed feelings

- Aye - this is love - a thing of fears/And doubts and hopes and sighs and tears / A feverish feeling of the heart / A pain with which we're loath to part/A shadow in life's fleeting dream/ A darksome cloud, a morning beam ! (Ada). Despite being a romantic idealist, a jubilant singer of love ; Derozio suffers from an eternal note of sadness. He questions - But What's red wine or moonbeam white/If thee I meet not there? (An Invitation). He is always haunted by death. He invokes death - 'Death!my best friend'. (Sonnet). A melancholic tone either hidden or exposed prevails in almost all the poems. He describes his melancholy so profoundly - And earth the mask of darkness from her face/Flings off - then must I wake to grief and pain/And suffer ills - until thou com'st again (To Night). Even

his own elegy is so pathetic - There nothing over him but the heavens shall weep/There never pilgrim at his shrine shall bend/But holy stars alone their nightly vigils keep (The Poet's Grave).

Certainly Derozio was a great poet, a genius. But he is least remembered at present. It will not be exaggerated at all if we consider him Father of Indo-Anglican literature. His superb lyrical outpourings and metrical odes gave rise to a Romantic Movement, A Renaissance in Bengal. He loved Mother India, became the true patriotic son of India. He breathed his last in this sacred soil with a deep sigh - " There, all in silence, let him sleep his sleep!"



REALITY AND ILLUSION

K.M. Kale

What we seek and find
Must obviously be an illusion,
For, "I" that seeks and finds
Is itself an illusion.

Which comes to an end
When reality does dawn
And the curtain of Maya
From the mind is withdrawn.

Reality is always there,
But never comes to view,

For, ego with its will and effort
Does itself always renew.

Reality and the impostor ego
Can never together abide
Reality cannot come into being
Unless ego has already died.

In the death of the ego
Is there life eternal
Endless communion
And joy perennial.



ABODE OF PEACE

Dr. A. R. Rao

PEACE : What is it ? It is "Tranquility ; Mental calm ; Serenity". It is an Experience of the Mind. No one can have "Peace of Mind", unless he 'feels' or 'experiences' it. True : Peace of Mind has become a very rare 'Commodity' in the present day modern world. Unfortunately, it can neither be purchased, nor can it be hired. It can only be experienced. In this 'Jet and Space Age', we cannot live without Stress and Strain. They have become integral parts of our Living. Right from morning till late in the night, we face innumerable problems. We are, virtually, on the 'run' always. We have no time even to pause and think. We are like machines and we act like automatons. It is but natural, that such a Life, depriving us of Peace of Mind affects our Physical and Mental health. Unable to cope up with such an Environment, we run about in 'Search of Peace'. Some visit Temples, some their 'GURUS' and some others, Holy places. They say, they had Peace of Mind during such sojourns. Some others prefer lonely places and go to Holiday resorts, mountains, forests etc., far from the maddening crowds of urban areas. They too say, that they felt relaxed, happy and peaceful. So, it is the change of Environment, that is making them feel Peaceful, for a short spell. But is this a real solution to the Problem? I doubt. It is only a palliative measure and not a remedy for the malady, because, when they come back from their 'outings', to their old Environment, the Problem starts again - 'No Peace of Mind'. In

fact in a few cases, there may be even a 'rebound phenomenon'. After a short spell of relaxation, when they are exposed to Stress once again, they may feel it worse. Further, do they really forget their Problems during these spells of the so called relaxation? I think not.

If we carefully analyse this phenomenon of 'Wander lust', we find that essentially, it is a sort of 'Escapism'. Unable to 'Confront' with the Realities of Life, we try to avoid them by 'running' away from them. It is a proved fact that such 'Avoiders' of stress-causing situations, frequently land in greater troubles. With fear and anxiety, always hovering over them, 'Avoiders' are prone to develop serious and not so-easily- curable Psycho-somatic disorders, whereas, the 'Confronters', who coolly and boldly take up the challenge of facing such situations, get over them easily, by developing minimum Pathological trauma. Further, through such repeated exposures to Stress, these 'Confronters' try earnestly to change their 'mental attitude' towards Life itself. It is this change of 'Mental attitude', that is far more important than the 'change of Environment', in dealing with Stress and Strain in our daily Lives. Escapism is no solution to any situation.

Bhagavad Gita says, that one of the qualities, a Gnani has to imbibe, even before

he attempts to go in 'Search of TRUTH' is VIVIKTHA DESA SEVITHVOM i.e. 'Resorting to a quiet secluded place'. Obviously, I am sure, Lord Krishna would not have advocated this quality, as a 'route of Escapism' or even for purposes of 'Temporary relaxation'. In Solitude, we get an opportunity of having a deep 'insight' into our own 'SELF', which helps us in accepting Life's Problems, as natural and normal events and that we have to face them, with a Cool, Calm and Composed Mind, if we desire to have Peaceful and Happy Life. Such short spells of 'Solitude' also help us, to make a thorough Enquiry into "Life and its Purpose". This knowledge provides us an impetus to lead a Peaceful, Happy and Purposeful Life, since we ourselves discovered the Purpose of Life.

Bhagavad Gita also says -

Siddhyasiddhyoh Samabhutwa Samathvam
Yoga uchyate

Here Siddhi and Asiddhi, I think, do not mean merely Success and Failure. They embrace the whole gamut of 'Ups and Downs' (Pairs

of Opposites) in Life. These, we have to face and experience with YOGA of Equanimity. A Cool and Calm Mind alone helps us in solving Problems of Life. An Agitated Mind is like a "Boat without a rudder", on rough seas. It floats aimlessly, hither and thither, reaching no destination. The same is the case with the Agitated Mind too. It wanders aimlessly, unable to face any Stress-causing situation. Serenity and Tranquility alone help us in dealing with Stress in Life, and not 'Wander lust'.

Why then go in 'search of Peace'? when the Abode of Peace is within us? None else than ourselves, no Environment other than our Mind, can offer us Permanent Peace, in any adverse situation. Let us, therefore, practise Analytical Introspection, along with YOGA of Equanimity, Equipose and Even-mindedness, in every Stress-causing situation - both Pleasant and Unpleasant - in our daily Life. True. It is not an easy task. But with a Strong Will and Determination, with Self-discipline, and Sustained efforts, there is no reason, why we cannot succeed in finding such much-coveted PEACE, and lead a Happy Life.

□

WORK OF ART

Pranab Kumar Majumdar

The ultimate gifts of sculptor
Are works of art, imaginative, perceptive

Triumphs and defeats are but momentary
And shadows are subjugated by focus
Of steadfast thoughtlines, definitive, objective;
The sculptor carves a niche sublimating loud
cries

Submerging mortals for perpetuating
mementos

The chisel strikes the stone articulately
Oozing out bloods paint the fingers
But bloodshed is an integral part
Of making a work of art -
Is not a war immaculate work of art?

□

OBITUARY

'Triveni' regrets to announce the demise of Sri Bhagavatula Kutumba Rao, Member of the Advisory Committee. He was a great scholar in Telugu, Sanskrit and English. He worked as principal of the National College, Machilipatnam. He died full of years and honours. We gratefully remember his long association and sage counsel and convey our condolences to the members of the bereaved family.

-Editor

Contributors! Please note

TRIVENI requests contributors to send critical and creative articles on Art, Culture, Literature history and Philosophy. As we have limited space and a desire to accomodate as many articles as possible, contributors are specially requested to see that an article does not exceed 3-4 full scap double space type-written pages in length. They may note that the more we write, the less we communicate and excessive communication is counter productive!

- ✧ Poems should not exceed 30 lines.
- ✧ Articles should not be too technical to be understood by the general reader.
- ✧ Two books should be sent for book review.
- ✧ Reviews directly sent to us without books will not be accepted
- ✧ Computer printouts and Xerox copies should not be thinly printed and indistinct.

-Editor

WHAT IS POETRY?

Dr. C. Jacob

Poetry is not merely the opposite of prose. Sheer arrangement of words in an order or maintaining a particular number of lines for a specific length is not poetry. It is not even expression of thoughts or feelings by observing some rules by reason of which a pictorial appearance is brought out or similar sounds are produced. No doubt poetry presupposes selection of words and arranging them in an order to produce sounds that are sweet to hear. So also maintaining a definite number of feet for each line with accented and unaccented syllables that are capable of proceeding at a regular beat. It may contain rhyme. The rhyme may be internal rhyme or end rhyme or both. But is it enough to call something as poetry that possesses the aforesaid characteristics? Certainly not. Then what is poetry? Primarily *poetry is an intense feeling expressed in a rhythmic manner*. Rhythm brings out music. Music will be sweet and pleasant.

Poetry moves, inspires and elevates the spirits in man. It activates the mind and animates the slumbering thoughts. In such a state imagination becomes highly logical and vibrates the heart. It shakes, thrills and excites the entire organism. *Poetry, in fact is the bliss of thought and the song of the heart. We may say that what is sweet to the ear and pleasant to the heart is poetry.*

Dr. Karl G. Jung, a great psychologist has crisply said, "A poem is a dream audible". If a

dream is a bundle of wishes, desires and longings fulfilled in sleep, then a poem is a fulfilment of such wishes, desires and longings in wakeful state. Thought expanding itself in imagination and manifesting itself in a concrete form, namely, dream is emphasised by Dr. Jung.

Shakespeare has his own views on poetry. He expresses his views most typically through poetry itself. According to him a poet, a lover and a lunatic are basically equal in their imagination. In his own words:

*The lunatic, the lover and the poet
Are of imagination all compact
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from
earth to heaven.
And as imagination bodies forth,
The forms of things unknown, the poet's
pen
Turns them to shapes, and gives to airy
nothing.
A local habitation and a name.*

Though Shakespeare has said this in a particular context, one aspect is clear that poetry comes out of high imagination in different ways. Many other poets expressed their views on poetry but in essence they convey the same meaning. William Wordsworth's view on poetry is well known. Wordsworth says, "*Poetry is the*

spontaneous outflow of powerful feelings, it takes its origin from emotion recollected in tranquility". The poet Shelley observes, "*A poet is a nightingale who sits in darkness and sings to cheer its own solitude with sweet sounds*". An equally beautiful expression of his on poetry is : "*Our sweetest songs are those that tell our saddest thought*".

Samuel Taylor Coleridge, a contemporary of William Wordsworth, distinguishes prose from poetry and tells as follows :

*"Prose, words in their best order;
Poetry, the best words in the best order"*

But the angle in which John Keats views poetry is somewhat different. In his words, "*If poetry comes not as naturally as leaves to a tree it had better not come at all*". That is to say that spontaneity and naturalness are the essential characteristics of poetry. *Poetry is essentially an expression of thought which is natural, sweet and beautiful*. If prose appeals to the mind, *poetry appeals to the heart*. Perhaps that is the reason why deeds of great men are often set to song and are sung. Poetry has definitely a greater impact than prose on the mind of man. The musical element in poetry captivates the mind and sublimates the thought. The poetic thought coupled with music leads to ecstasy. Recollection of the moments of ecstasy of the past produces the same effect. That is the reason why Keats says that 'a thing of beauty is a joy for ever'.

Poetry possesses two more qualities. First, it is fit to be sung and enjoyed. Second, it relieves the burden of the mind. The poet who expresses his feelings through poetry feels as if he is relieved from a prison of thoughts hanging heavily in his mind. The heart that has been burning all the time feels its pain removed. The intense feelings of happiness or sorrow find their way out through poetry. The stormy mind becomes calm. The poet sings out again and again till all the heaviness of heart disappears. In fact the entire burden of thought is shifted to the poem and the poet feels happy. Beethoven, the great symphonist adds another dimension to the element of music in poetry. He says, "Music becomes a higher revelation than philosophy".

Poetry is a powerful media to convey one's views or message to the external world. Above all, all things said in the form of poetry can be easily remembered. Poetry can be used as a powerful weapon to change the minds of people from one direction to another.

Poetry is a song melodiously sung in concordance with the universal song of man. Lastly it can be said that what moves the heart is truth. Poetry moves the heart. Hence poetry is truth. Truth is beauty. That is why Keats sings,

*"Truth is beauty, beauty is truth,
That is all ye know on earth
And all ye need to know"*.

Is it not a great revelation?
Is it not the highest of all philosophy?



RAMA IN QUEST OF SITA

Dr. H. Prasad Sharma

Finding nowhere Sita Rama calls :
Come Sita dear, where have you gone?
And over his breast misery rolls;
With a heavy heart he draws hot moan.

He runs in haste through dense forest
In search of Sita everywhere;
Then tired he sits to take some rest,
And gets up again in black despair.

He asks trees, flowers and fountain :
Where Sita is gone could they tell?
With his reeling mind and surging pain
He totters on earth and leans to fall.

His long-drawn cry all sky rends
So Laxhman soothes him again and again;
He lifts him gently by his hands,
And wipe his tears that begin to rain.

He turns his eyes this way, that way,
She might appear in some direction,
Yet no trace of her and slips the day :
Louder and louder grows his lamentation.

Then he walks to river and water-bird.
With tear-bathed face he asks them there :
O my Sita is missing have you heard?
O tell me, tell me something declare.

O all are mute, none gives me clue
Of my darling where has she gone?
Heart-broken he thinks now what to do
Rubbing hands in despair he feels alone.

Game of hide and seek give up dear,
Show your dearest face or I will die.
He calls her aloud pouring his tear :
Hear, hear my heart-rending cry.

Who has eaten his Sita, some lion or devil
He whines in despair like a sickly child;
In the deep dark woods her who can kill,
With a puzzled look he grows all wild.

Now he thinks of Sita's physical mould
Her silky hair, her rosy lips, her jet-black eyes,
Her orb'd breasts, her glossy skin finer than
gold
Are so well-cut in shape and size.

And her dainty waist and majestic gait,
Her loveful words like music fall;
Her laments over his cruel Fate-
Her memory shatters his body whole.

O her sleek frame with tender feet,
Bare-footed she walks with no complaint;
She is born to sit on a royal seat;
He thinks and weeps neath misery's weight.

His gleaming tears from his swollen eyes
Flow down his cheeks like a silent rill
Which sadden the hearts of earth and skies;
He roams for Sita in woods and hill.

As evening draws he turns to hermitage
Along with Laxhman who's equally sad,

He looks on his face and empty gaze
Whose bitterest grief turns him mad.

Dark circles appear under his eyes,
His streaming tears discolour his face;
For Sita's dear his all soul cries;
He combs out all woods new where to trace?

Deep silence prevails in the dwelling-place;
Rama sees Sita's pallet and unfolds-
I'll find her out this Laxman says :
And in his arms he him enfolds.

He sees empty hut of weeds and leaves;
Touches empty walls and empty ground,
Then wipes his tears with palms and sleeves,
But no Sita's face not her footfalls sound.

Red sun sinks low behind mountain-chain;
Rama looks through window with vacant eyes
Calling Sita, Sita, time and again,
And falls to earth till next sunrise.

□

FELINE IS FEMININE

Dr. B. Rabindranath Menon

The feline feeling for a cosy home
is almost womanly. The epitome
of grace and poise in the queenly walk
with the right pauses as if to break
the monotone, the cat's a smooth operator
on a prey of its choice, a predator
by instinct, yet with persuasive charm
purringly designed to disarm.

A cat for every mood, her ego sprung
on a totem-pole, selfish, high-strung.
All rage within, a cool cucumber look
for a willing victim to spring a hook.
Plays the pet's part in ways super-fine
in all its nine lives, the truly asinine
face never shown, save when its claws

come off the velvet, with wide-open jaws
to tear apart the rat in you that plays smart.
The body-line, its lick-spittle shine,
curious and cautious yet looking divine.
Before you tame her, courtship's a must
besides a pledge to cater to the thrust
of every desire in the cat-walk together..

Sees the world with a half-eyed glaze,
darkness helps the vision to keep pace
with inborne insight; the soft cat's paw
wends its way home, not by what it saw,
but by what it feels as its home-place.
It lives in the present, and performs
to the top of its bent, and when it grins,
none sure if he loses or wins.

□

Stage.

Rajendra Nagdev

People are falling
 People are knocking
 People are colliding
 People are throwing
 hands and feet
 in the air,
 this was destined to happen
 they are merely headless bodies
 and there are voids
 in their chests
 through which
 you can see clearly.

Long back
 some people
 had come
 attired in long flowing-ropes
 and said
 they had descended
 from the sky,
 they also said
 were taller by a few fingers
 than all,
 were well-wishers of all,
 all agreed
 and bowed their heads in reverence.
 They said, we are well wishers
 So, thinking and seeing is now
 our duty
 What will you do
 with this mind?
 What will you do

with these eyes?
 Give them to us.
 All detached their heads
 unburdened their shoulders,
 while departing
 they did something more -
 operated upon
 the region
 a few fingers down the throat
 on the left side of chest,
 extracted something
 in the shape of a Leaf
 and put it
 in their bags.

Since then
 in this vast desert
 headless bodies are wandering
 dashing against one another.
 bathing in the blood
 Living in the blood
 dying in the blood
 falling down
 and pulling others down.

Those who had taken
 their heads and left
 had in fact, not gone anywhere
 but are still hidden here
 behind the bushes
 watching mad play of the headless bodies
 on the vast stage.

And do you hear
those choked voices
emanating from
the severed throats in the prison?
these are the few

who had been awake
through days and nights
and had asked them
to give back
their detached heads.



FESTIVAL OF SOUND

T. Anders Carson

Delhi is afire
with jazz after dark.
The heat surges in waves
over notes of primal teetering
of foreign mayhem.
The beat skips in rhythms
of moons dancing with comets.
It is bass players harmonic
hum that is purring his vibrations
to the stunned crowd.
Starved for real jazz.
Starved for a cold drink.
They dribble sweat drops in
their lonely drinks as
apocalyptic surges streak
through their strenuous struggling

bodies.
The drum's seismic
surges urges the soul to differentiate
the clouds.
The twinkling of hazy eyes
the smoke twiddles in the circulating air.
It is filled with cathartic screams
of human bondage set free.
The rescued folk sit quietly.
Suddenly.
Their little toe tappity taps in unison
with the bass.
Their lower calves rippity rip through their
polyester straps.
Their tiny fingers snappity snapping to the
joyful rappity rap of the drums.



D.S.MAINI : A POET OF THE ACHING SPIRIT

R.K.Singh

"As I rock from dream to dream/for seventy summers and more./ A Freudian river floods my old veins". This is how Darshan Singh Maini, long familiar to the English and American teaching fraternity as a scholar critic, views his poetic creativity, "an offspring" of his declining years, amidst continuing health problems — cervical spondylitis, spinal cold, obscure neurological disorder, extreme heaviness, tension and stiffness in the lower half etc — "which have turned my twilight years/into wilderness of nerves and veins".

Though Maini resents he started late, he strikes one as a mature poet, who sees "Freudian ruins and remains" of more than two decades to conceive a volume of verse as "a truce with the ghosts/That rise still in revolt,/ And still rage in aesthetic rout" ('A House For Dreams').

His first collection, *A Reluctant Flame* (1987) is noticeable for what Maini calls "emotional turmoil and buffoonery of emotions" while the second collection, *A House for Dreams* (1995) depicts his physical and spiritual anguish :

*" I Have carved these poems of pain
Out of deep dark wood,
And I've crafted the knife
From my singing bones
Sabled by my obscure sins.*

*And when I move the knife
On that wood I hear a cry
From the depths of my heart.
The keen edge becomes keener
As I twist it in my soul.*

('Poems of Pain')

Poetry serves as a means to ease the mounting physical, mental, and spiritual tension : Maini's intense personal agony incites him into a rage of words with self-criticism, self-pity, helplessness, despondence, complaints, and memories on the one hand and prepares him to surrender to God, to "turn to a nirvana/ of some sort", to yield to death "for instant release", on the other.

He embarks on a search for the "white territory of peace" beyond the scalpel and pills to manage the body/will balance and to overcome a guilt-feeling of connections with "dubious gods" and "I'm punished for/The sins I did not commit".

He seeks solace in the Great Poetry of Gurbani, the word of words vis-a-vis the vital losses and awareness of the inner emptiness despite "the cargo of theories and thoughts" — knowledge of Kafka, Conrad, Freud, Henry James, Melville, Emily Dickinson, Wordsworth, Keats, Yeats, Shakespeare, the

Bible, the Vedas, and various histories, philosophies, politics etc.

His 'confessions' are intended to cure what Maini sees as the malignancies of his soul, to cleanse the 'captive mind', to escape "the trap of karma", even as the critic in him is ever active to criticise the media and events : His imagination, "a striped fury on leash", leaps out of skin at every opportunity and bares the chaotic social scene ravaged by "incestuous war of wits." For example, the role of TV, books, and cards that keep mind and thought "hooked on dubious drugs,/ Opiates that'll not work" ('A Requiem'). And, the Golden Temple Tragedy in Punjab where both the killer and the killed suffer endless miseries.

The scholar critic in Maini vocalises his social concerns with an edge, imagistically representing the poet's ironic vision. The frenzied phases of human animus prompt Maini the poet to observe: "... the killer/who pumped his lead into/My skull is not my foe;/ ...we both were needed/ To complete an absurd tale/God wrote in some hour of forgetfulness" ('An Absurd Tale'). The poet can identify his ailing self with the deeper ailments that afflict all those humans "who live/to eat the bread of shame./ And work out diurnally/ The fever of this horrendous day".

Behind his personal woes — physical and psychological, despondence,

helplessness and selfpity, there is, however, a sense of awe and wonder: "Is this universe, then,/A grand but empty show,/ As Conrad thought in the end,/Or the creator's lila on wheels?"

The poet admirably synthesises his personal concerns with the societal, or even higher, in an engaging tone and style, with scent of the traditional regional aroma as he reminisces the past or the debris of desires, or reflects on nature or "ruins and insolvencies" or purpose of one's existence : "who'm I, then, and whence/ Began that exile a life ago ?/All I feel, though, is that/ The earth was sweet and fair/Even as some truths were upturned/And a cloud of ambiguities/Crossed the winter of my woes" ('Thoughts on my 75th Birthday').

Darshan Singh Maini's poems bear testimony to the fact that he has a deeply religious attitude to and genuinely spiritual concern for humankind. Though he is at his best when personal or lyrical, his sensibility rests on a sensitivity for life and its values that stretch "beyond the bounds of thought," "self and all its frills". However, the literary artist in him may some time turn archaic with frequent use of ah's and oh's even if this may indicate release of pentup emotions and feelings just as repetition of theme(s) occasionally seem to roughen the smooth flow of his over-all poetic design. □

INDIAN POLITICAL SCENE

Dr. R. Gangadhara Sastry

In recent times a large variety of national and international events with serious consequences have taken place in quick succession. Though the system had received such severe and serious jolts due mainly to a sudden and highly unexpected turn of events there still appears to be a ray of hope at the end of the tunnel. The chemistry of the coalition appears to be working more rationally in these days than earlier by the preparedness with which the partners exhibit their willingness to work for the success of the coalitional arrangements. Though the rapid and quick succession of those harmful events have severely rocked the Government, they did not succeed in dislodging it from power. Starting from the political-ethnic turmoil in Sri Lanka and Fiji Islands, to the presently burning problems of a series of bomb blasts across the country leading to the death of an ever increasing number of innocent citizens - all go to prove that the country though prospering economically is in the thick of complex political problems with no solution in sight.

As a matter of fact it would really be a shocking experience if one would make an attempt to list out all those crisis - like situations that have shaken the entire country to its core in the recent past and in fact it would

be some lasting benefit if we could recapitulate the following events :

- the dilemma with respect to deciding on the option - out of all the options available - of a policy to be pursued towards the strife ridden groups - in Sri Lanka and Fiji Islands;
- the serial bomb blasts that have shaken large parts of the nation, organised at the behest of militant communal organisations like, the Deendar Anzuman and Hizbul Mujahudin;
- the Maharashtra Government's decision to reopen the old case against Bal Thackeray and the threat call or challenge thrown at the Maharashtra Government by the Shiv Sena supremo and the events that followed;
- the pronegative statements of Jethmalani the former Union Law Minister that caused embarrassment to the BJP lead National Government;
- Pakistan's involvement in the brutal massacre of a large number of innocent Kashmiris unquestionably aimed at bringing the peace talks between the Hizbul and the Government of India to sudden halt only to gain somehow or other a place for themselves in peace process;
- the sudden and untimely demand for autonomy raised by the Chief Minister of Kashmir with a dangerous enough potential

to pull down the NDA coalition Government;

- the disgraceful match-fixing issues that put the country, our cricketers and officials in a tight spot both at the national and international levels;
- the unilateral cease fire announcement by the Hizbul Muzahideen on July 24th and sensational events that followed - including a warning that they would cause unprecedented violence in India if Pakistan were not given role in the peace-talks on Kashmir issue and
- the equally disturbing trends of kidnapping prominent figures for a ransom in the form of either several crore of rupees or release of hard core criminals in exchange, by terrorists for a decoits and criminals as in the case of kidnapping of a Union Minister's daughter, or the hijacking of an aeroplane or a prominent film actor etc; shout the Centre or the State Governments in poor light.

The Bal Thackery issue that turned out to be a political gimmick enacted by the NDA and the Maharashtra Government had in fact put the entire nation on a trial. With the threat hurled at the Government, Bal Thackery could get away from the regular course of trial for his role in the riots following the Babri Masjid demolition thus sending wrong signals to entire nation putting the democratic rule to shame. And the whole issue has once again proved the futility of appointing Commissions to probe into issues and come out with reports that are never implemented. Mean while the former Union Law Minister's big

mouth has lead to the questioning of the collective responsibility principle which is the basis for the successful working of the parliamentary mechanism. The Prime Minister had in fact saved the situation by seeking the resignation of the former Union Law Minister - who exceeded his limits by attempting to drag both the Chief Justice and the Attorney General of India into an avoidable controversy. The deft handling of "peace-talks offer" issue by Hizbul and the following events by the Prime Minister prove once again the success of isolating Pakistan in the international context. Though from many quarters voices were raised against the stand taken by the Government of India - one should not forget the fact that Pakistan has not yet changed its policy of cross border terrorism. The international community should grant due weightage to the enormous efforts put in by the Government of India for containing terrorism all over the world though pressure is being brought on it to invite Pakistan for talks. Knowing perfectly well that it is Pakistan which has been exporting terrorism to various parts of the world and that the terrorist and the criminal elements are patronised by it with special interest in promoting perpetual strife in India in general and Jammu & Kashmir in particular there is no reason as to why certain nations should attempt to prevail upon India for engaging the Pakistan military regime in a dialogue. The fact that, though Pakistan has lost its case over Jammu & Kashmir on a number of occasions

including militarily, and knowing well that Pakistan has never been sincere in its commitments to bi-lateral understandings, there is certainly no meaning in inviting Pakistan to peace-talks. Under such prevailing conditions Pakistan should either restore democracy which is essential, or put in efforts towards establishing its credibility by desisting from exporting terrorism and promoting violence in order to become worthy of being talked to. Let the world not forget that India is the only country which has been silently swallowing the sufferings inflicted by Pakistan and other extremist nations for the past five decades, and no nation has come out into open to take a firm stand against such atrocious behaviour except the Soviet Union which has also become a victim of Islamic fundamentalism in the recent past.

Opportunist policies and a philosophy of expediency pursued by certain countries should be clearly understood and no weight need be given to their utterances without a careful study. Ever since the visit of President Clinton nothing substantial has come to India. And that the United States of America has always been unrealistic in its approach towards India and all other democratic nations in general is a fact that should not be forgotten. Protection of its own interest and economic prosperity through armaments business alone matter to the U.S. and nothing else (Its reluctance to declare Pakistan as a terrorist state and continuous supply of dangerous

weapons even to this day prove this point beyond doubt) On the other hand, the open support consistently extended by Russia would certainly be of enormous strength to India and the same should be reciprocated to the extent necessary. And the Government of India's decision not to militarily interfere in the internal affairs of both Sri Lanka and Fiji Islands deserves to be highly appreciated. It would have been ruinous had India not pursued a prudent policy of offering help of humanitarian nature. Even as pressure went on mounting on India to interfere in both Sri Lankan and Fijian ethnic issues - India did neither interfere nor exert any pressure on any of the two countries and thus proved its commitment to democratic values.

The Indian President's visits to various countries including France and China in recent times and visits paid by the Prime Minister as well as Home and Foreign Ministers had a salutary effect on our relations with a number of countries including Israel. This is certainly no mean achievement on the part of a coalitional Government, that too working under constant pressures and pulls - both internal and external. Though India appears to be emerging as a powerful nation in recent years much remains to be done on the political, economic and religious count to establish its democratic, socialist and secular image with the constructive role expected of the opposition.

□

Reader's Mail

"Your editorials are special gifts to the readers. It is an acknowledged fact and is a truth. Hearty congratulations. Overwhelmed with joy on seeing "Reader's Mail" column."

- *Dr.C.Jacob, Narasapur*

"While commenting on the tremendous revolution brought about by Information Tehnology in recent years, the explosion of knowledge in all fields and the benefits in various sectors such as Banking, Trade, Science, Industry, Education, Administraction and so on, you have also made pertinent remarks about undesirable consequences like retrenchment, glut of production, different kinds of crime, and corruption. As pointed out by T.S.Eliot, the world now faces the danger of too much knowledge and information resulting in diminishing wisdom. You have rightly emphasized that "Wisdom and character should handle information and direct the skills." That alone can ensure a healthy, happy and cultured life for all mankind".

- *M.G.Narasimha Murthy, Hyderabad*

"Its (Apr-June 2000) get up is quite good but the size of the print is made smaller, which, I think, may prove inconvenient to persons having weak eye-sight.

"Your editorial on IT is quite revealing and well-timed. Especially in Colleges this craze for computers is given overdue importance which has resulted in diminished interest in humanities.

This tendency portends a lopsided development without fostering linguistic competence and value-oriented education. The use of computers should be for the welfare of society and not for depriving men of their livelihood, and creative abilities. The basic truth should be that a computer should not be the sole substitute for man."

- *G.Somaseshu, Nizamabad*

"The first article on IT is the product of the editor's skilful exercise on the vital subject affecting our every day life. The author has done well in portraying the manifold ways in which IT is being utilised by one and all, all over the world for various purposes in the present modern age. Such articles redound to the credit of the magazine and are a must for the upkeep of the Journal"

-*R.Narayanaswami, Tirupati*

"The articles and poems brought out in this issue are thought-provoking and they cater to the needs of the learned. Dr T.V. Reddy's "Valentine Day" is superb in its theme and structure. The poems offered in this issue are the prolific expressions of profound thoughts. May TRIVENI bring out more poems, especially of the young poets, to encourage the soul generating dreams and ideals of the new millennium."

-*K. Lakshminarayana, Bairagipeta*

"Though all the matter published in this issue is of high calibre, yet I liked besides your editorial, articles by Vemaraju Narasimha Rao, Dr. Jayalakshmi V. Rao, Dr. P. Dhanavel, Dr. T. Vasanthalakshmi, and the story by Dr. T.V. Reddy."

-Dr D.C. Chambial, (Editor, Poetcrit., Maranda)

"I cannot but compliment the great Editorial on IT.... As usual, the editorial has been enlightening and the subject is universally discussed. I fully agree with the statement". "A developing country like India with dense population and deep-rooted corruption requires proper safe-guards, timely precautions and corrective measures, while economic liberalisation and globalisation go hand in hand with IT".

-N.V. Subbaraman, Chennai

"The editorial exploring the possibilities of IT and ending with the following lines of Goldsmith". Ill fares the land to hastening ills a prey, Where wealth accumulates and men decay" is superb."

-K.M. Kale, Gondia (Maharashtra)

"Your essay on IT is highly illuminating, bringing to light many aspects thereof. One point, however is inexplicable to the common readers. When there will be glut of production and the market will be flooded with too many goods, things should be cheaper. Then the

purchasing power of the consumers should not come into the picture."

-Dr. R.S.Tiwary, Faizabad (UP)

(The point is well taken. What was said was that while the market is flooded with too many goods, that does not affect the purchasing power of the consumer which is limited. Editor)

"There is scholarly brilliance in each composition appearing in TRIVENI which expands the area of knowledge of its readers. Many men of parts appear in this journal which is a matter of great satisfaction. ...Your editing ability is really praiseworthy chiefly because each issue is error-free. Congratulations."

-Har Prasad Sharma, New Delhi

"The Beginning of Protest Poetry in Telugu" by Mr. Naveen clearly displays how protest poetry in Telugu takes its paths and hurdles to reflect the socio-economic and Political conditions in Andhra Pradesh."

-S. Jyothi, Hyderabad

"I feel honoured to have been associated with a journal like TRIVENI which is imbibed with both a rich heritage and a modern outlook. The articles cover a wide range of subjects and your editorial every time is incisive."

-Manas Bakshi, Bhadrakali (West Bengal)



Book Reviews

ENGLISH

THE MEANING OF MACBETH :

Edited by Bhupendranath Seal. Published by SAS Publications. 11 A Ram Banerjee Lane, Calcutta - 700 112, Price Rs.50.00 - 93 pages.

This unique book is a collection of eight critical essays on MACBETH by the teachers of English of Calcutta colleges. The book is fittingly dedicated to the memory of a teacher-scholar by the Editor who is himself a teacher of English.

The study of Shakespearean tragedy is vast and deep. The temptation to write on it is strong and irresistible. Among the four great tragedies MACBETH, the shortest play, presents a formidable challenge to critics. Shakespeare criticism is something every lover of the dramatist wishes to attempt but hesitates to commit in print. In this context the attempt of the adventurous teacher-critics is laudible and commendable. Surely a lot of hard work and clear analysis has gone into each of the essays. The teachers of the Calcutta colleges have gone about their business with the confidence and gusto of professional critics.

The edition reveals a two fold fulfilment of purpose. The first is that teachers can produce critical appraisals at once fresh and unambiguous, convincing and clear in the stand they take on aspects they choose to discuss as in this book. The second is that practising

teachers do possess latent talent and prove sound critics given the right kind of direction and encouragement as the editor has done.

The imaginative inclusion of excerpts from G.K. Chesterton's hitherto unpublished essay on the Macbeths and an examination of a few observations of *Caroline Spurgeon* on the imagery in MACBETH at the end of the book adds weight and enhances the value of the edition.

Chesterton in the essay mentioned above says that Shakespeare survived his own age and ours too. We may add that Shakespeare is relevant for all times and climes.

-D. Ranga Rao

MAIDEN FLIGHT (STORIES) - Dr. Vasa Prabhavati, Vasa Publications, Malakpet, Hyderabad - 500 036, Book Links Corporation, Narayanaguda, Hyderabad - 500 029; pp97; Rs.95

There is no dearth of good story writers in Telugu. There are some Telugu stories which were translated into English, Russian and other European languages, but their number is small. The main drawback is that Telugu story confined itself to the Telugu reading world. If they are translated into Hindi they would reach atleast half of the country.

If they are translated into English they can cover the entire world. Of late this stark reality has been realized as a consequence of which quite a good number of writers are publishing the English versions of their Telugu originals. Some are translating themselves while some others are getting their stories translated by others. In this course the latest addition is Dr. Vasa Prabhavati's "Maiden Flight" translated by Dr. P. Bhargavi Rao. Prabhavati is a senior writer and a multi faceted genius. Besides being a story writer she is a novelist, poet, playwright, essayist and what not. Virtually she competently touched every branch of literature. She has had scores of Awards and honours including some very prestigious ones. Madras Telugu Academy, and Telugu University honoured her with their "Puraskars".

The book "Maiden Flight" contains 12 good stories. The title story "Maiden Flight" is about a woman who sacrifices her marital pleasures for the sake of her family. In many families when the bread winner dies and the eldest is a daughter who is educated, normally the responsibility of looking after the family falls on her. She educates her younger brothers and sisters, performs girls' marriages and in the process remains a spinster. By the time every one in the house is settled she crosses her marriageable age and none comes forward to take her hand. Anasuya is one such woman. How long she could control her natural passions? Her student Mohan who is quite young in age and coming from a different caste develops love for her which she could not resist. Finally she elopes with him coolly. People comment and even condemn. But she

has taken a natural course. "The Secret" is about one Chalapati who is addicted to bribes yet irritates all including his wife with his miserly and peevish behaviour. How he taught a lesson by his wife is a guarded secret. Thus all the stories enthral the readers. The translation by Dr. Bhargavi Rao is straight, simple and refreshing. Kudos to both.

-Dr. K.R.K. Mohan

"ANOTHER I" K.SRINIVASA SASTRY by Yugadi Publications, 303, Amulya Apts., Tarnaka, Hyderabad - 500 017. Price:Rs100/-;(\$8)

"Another I" is a collection of essays that largely deals with the concepts of time, the time that is like a friend that greets us all the time and the human being is the active connection between time & eternity, eternity which is like a stranger and stares at us. The author also deals with the feelings, the relationships among people, the indifferent attitude of people towards one another and the individual's constant feeling of loneliness. He enumerates on the perception of the human world, the relevance of science and art to society at large. He expresses that the artist has more dimension of freedom than a scientist and the suffering of an artist is more than and is different from that of a scientist, in his experiences and circumstances.

There is philosophical brooding over death and journey after death. The author relates time and death and death in turn being related to eternity.

He projects the real life experiences in one or two essays like in "Dream" where the author brings out the materialistic thinking and the materialistic attitude of modern man who feels that English education earns our bread whereas Sanskrit does not earn bread for us. Therefore, everyone would like to give their children English education rather than emphasise on giving them Sanskrit education. On the whole, the book deals with ideas which are very thought provoking.

- Dr.T.Vasantha Lakshmi

SRI AUROBINDO AND THE NEW MILLENIUM ; R.Y. Deshpande; Sri Aurobharati Trust, 5 Kumaran street, S.V.P. Salai, Pondicherry - 695012.

The work under review is a timely reminder to us who are on the threshold of the New Millenium that what we must look for is not only economic development and political and social stability, not merely a further progress in Information and other/types of Technology, not at all a further possibility to gratify our physical and vital desires but a true spiritual evolution of the whole of mankind when the very cells of our body can house the spirit and our life will be one of the highest Anada possible.

To make such an evolutionary progress possible was the mission of Sri Arobindo and the Mother. Sri Aurobindo has not only presented such a Vision in his *The Life Divine* and *Savitri* but striven hard to bring down what he called the Supermind, the Truth

Consciousness to the earth-consciousness.

The book is a collection of reflections and reviews published by the author over a period of time and dealing with the vision and work of Sri Aurobindo. The brilliant Preface and the Introduction speak of the Millenium of the Spirit Sri Aurobindo sought to usher in.

The book itself falls into four sections. The First Section has essays on *Savitri*, the epic poem in which Sri Aurobindo poetically presents the evolution of the work from Inconscience to the Supramental state. Deshpande demonstrates how Aswapati and Savitri are none other than Sri Aurobindo and the Mother. It is their Sadhana the poem presents.

The essays in the next sections deal with various themes covered by the essays on *Savitri*, the nature and meaning of Death, the stages in which Sri Aurobindo tried to bring down the Supermind into his body.

The essays reveal the author's intimate knowledge of every word written by Sri Aurobindo or the Mother besides his sound and profound knowledge in every branch of knowledge whether it be physics or metaphysics, economics or politics, philosophy or poetry, mysticism or spirituality.

The book is a great contribution to Sri Aurobindo studies.

-K.B. Sitaramayya

TELUGU

SRI CHITTARANJANAM : (Lyrics and devotional songs) by M. Chittaranjan, Plot No.203, Gangotri Apartments, St. No.6, Habsiguda, Hyderabad - 500 007; pp220; Rs.150/-

This is a compilation of 55 *keertanas*, lyrics and devotional songs written and set to music by M. Chittaranjan, an eminent songster - in the classical and light music traditions - for over half a century. In addition to his well known career as a producer of Light music in the AIR, Sri Chittaranjan has made a mark as a composer also in the traditional *vaggeyakara* style. What is heartening is that he has given notation to each of the *keertanas*, and other songs and lyrics. That makes this book invaluable to readers and musicians alike.

He has used not only many of the already popular *janyu* and *melakarta ragas* but also created many a new *raga* like *Sri Nagaranjani*, *Sri Nagapriya*, *Sayee priya* and *Shanmukhi*. He has appropriately used these *ragas* to set the tunes for the *sahitya* such as for example, *Sayee priya* for the praise of Sayeebaba, *Shanmukhapriya* for Lord Shanmukha, *Vagadheeswari* for Saraswathi. What strikes one most is the reverence and immersion in the *bhakti bhava* in his lyrics in praise of *Mannava Amma*, who is said to have showered her love and blessings on him profusely, and in whom he sees the divine trinity - Saraswati, Lakshmi and Parvathi.

Sri Chittaranjan is also credited with having drafted the syllabi for the Light music faculty of the Telugu University and this work assures his rightful place among the musical composers - yesterday, today and perhaps, tomorrow.

-Vemaraju Narasimha Rao

KAVITA SAMHITA (Poetry) : Dr. Nanduri Ramakrishnamacharya 420, Jawahar Nagar, Secunderabad - 500 003; Pp.Pp.112; Rs.75

The octogenarian Nanduri Rama Krishnamacharya is perhaps the only vestige of the generation of the glorious traditional poets. Nanduri Rama Krishnamacharya is a true heir of these great stalwarts. Even at the ripe age of 84 he is fully active and writing poetry. His recent work entitled "Kavita Samhita" unveils his soul. The word "Samhita" means a collection. True to the title, the book contains not only poems but also very valuable memories of himself. Perhaps this is the only book which projects the feelings of a poet so frankly and vividly. Some of the poems are rib tickling satires. In one of the poems he writes "The Eskimos build their houses with ice bricks without counting the number. The poets build their homes with dreams without taking note of realities."

In this small book he gives extensive details of his experiences with many prominent people in the memoirs. Some are highly memorable. He worked as a Telugu lecturer in A.C. College, Guntur. Mr. Sipes, an American was

the Principal who did not know even a word of Telugu. Yet when Ramakrishnamacharya told that he translated Longfellow's poem into Telugu as "Jeevana Suktam" and read before him he was so pleased that he immediately raised his salary by 20 rupees. (From 80 to 100) Probably he had a speck of Sri Krishnadevaraya in his heart. It is said Karunasri breathed his last in his arms. There are so many such interesting details in this small book.

The beauty is that Sri Ramakrishnamacharya dedicated this book to Sri Mantena Venkata Suryanarayana Raju who himself is a great poet. Normally writers dedicate their works to those who help them financially or who are influential. But dedicating the book to another great poet shows the greatness of Ramakrishnamacharya. The book is not only valuable but highly refreshing.

-Dr. K.R.K. Mohan

**SABDA GAGANAM (POETRY): Oriya
Original Translation : Nikhileswar :
Sitakant Mahapatra Sahitya Academy,
35, Feroze Shah Road, New Delhi - 110
001; Pp.80; Rs.70**

One of the aims of Sahitya Academy is to translate good books of one language into other Indian languages at affordable prices. This is the largest Institution in the world which

publishes books in 20 languages. It recently published an Anthology of Oriya poems entitled "Sabdaganam" written by Sitakant Mahapatra who was an IAS Officer and a Jnanapeeth Awardee. The translation was done by Nikhileswar one of the five popular "Digambara Kavulu" (Naked poets).

Sitakant is essentially a lover of nature. Orissa is known for its natural beauty with thick jungles, innumerable streams and rivulets, of course the mighty Mahanadi hills and beaches. All these form objects for his poetry. Any poet who loves nature derives pleasure in describing them. But the difference in presentation makes his poems special. He analyses Yasoda, Krishna, Nanda etc., from a different angle. In the poem entitled "Vidushakudu" he writes "The clown weeps at laughter and laughs while sharing tears"! He finds stripes of the tiger on the wings of a butterfly.

Nikhileswar's Telugu rendering is simple, straight and meaningful. He did full justice to the original. Generally Art films and modern art are beyond comprehension of ordinary men. A casual reader has to struggle a bit to get the meaning of some poems. However all the poems regale the habitual reader.

But it is perhaps too much to price this book of 80 pages of Rs.70/-. The Sahitya Academy should take note of this.

-Dr. K.R.K. Mohan

**ENDARO MAHANUBHAVULU :
Jananaddi Hanumatchastri, Visalandhra,
Hyderabad and its branches; Pp.112;
Rs.25**

India is a great country where great people were born in all times who enhanced the glory of every field. Especially the latter half of the past century and the former half of the present century gave birth to outstanding personalities. Each one was a legend and an example. But how many of us know about them? The present generation practically knows nothing about them. One may not find time to read biographies. But if they are given as brief biographies or profiles or anecdotes they would be interesting as well as inspiring. Janamaddi Hanumatchastri wrote scores of biographies and anecdotes about great people. His recent book entitled "Endaro Mahanubhavulu" is a collection of his brief writings about eminent people earlier published in various journals. His selection of the personalities and the incidents is exemplary. All the fifty five pieces given in the book are most interesting and at times highly touching. For instance the profile of Right Honourable Srinivasa Sastry has two pronged greatness. He was born in such a poor family which had no money even to buy salt when somebody gave some raw mangoes for pickle and had to refuse the offer on this count. He had no shirt to wear and went to college covering his chest with a towel. Once when he drenched in rain he had to remove the towel for drying and sat in a corner with bare chest. The Principal Mr. Builderbek who was taking his class took objection to it and fined him with half a rupee. After the class

was over Sastry told him that he had no money to purchase a shirt or pay fine. The Principal was so moved that he took half a rupee coin from his pocket, gave to Sastry and asked him to pay the fine. He also gave money to buy two shirts. This poor boy rose to the heights of Privy Council Member, Statesman and an incomparable English scholar. He was given the title of "Right Honourable" by the British King. Once when he visited London representing India he called on the Builderbek couple out of courtesy. The couple hosted a party in honour of his disciple. He narrated before the gathering this incident. He said this shirtless Srinivas whom he punished became such a great man for which he felt happy. This profile presents not only the greatness of Sastry but also that of Mr. Builderbek. The Principal could not have waived the fine. But in order to ensure discipline he paid the fine. As a magnanimous person he gave money to buy shirts, which Sastry's relatives or friends did not do. Those were the golden days. Will they return again?

Janamaddi is doing yeomen service in digging out such inspiring stories. Kudos to him.

-Dr. K.R.K. Mohan

**'SWAATANTRYA SIDDHI' : By Prof.V.
Ramanatham, VCR Charitable Trust,
Secunderabad - 500 017.**

There are three preliminary points I wish to submit as I embark on this critique of Professor V.V.Ramanadham's 'magnum opus'

entitled 'Swaatantraya Siddhi', a 350-page book containing some 1.731 verses. In his latest work Ramanadham bursts out with the fragrance of his poetry and presents a lucid and highly readable account of our great Independence movement, the trials and tribulations undergone by the freedom-fighters, and their immense sacrifices for the sake of 'swatantry siddi' - the achievement of Independence. This work is of particular benefit to the post-Independence generations in realising at what cost India won her freedom and that by nonviolent means and hence what responsibility each of us bears to preserve it in perfect sanctity.

An aesthetic journey into the 'mahakavya' - great poem : This literary masterpiece, the like of which Dr.C.Narayana Reddy opined has not been seen after the great works 'Sivabharatam', 'Rana Pratapasimha Charitram' and 'Vandemataram' - has many distinctive features. It is a 'mahakavya', simply put, in that it has an ultimate objective in view, it has a didactic purpose and a great motive to inform with a message to the reader - 'sandesa'. It has a unified theme, an elevated subject matter, rendered in a form that is at once attractive, inspiring and pleasing. It has in it sufficient expression of a variety of human sentiments, emotional experiences, and beauties of life and Nature ; and all these are depicted artistically with a sense of proportion and propriety. Actually this is a piece of literary artistry. The author possesses adequate vocabulary, felicity of diction, and vigour of expression, suggestiveness, modulation and

style according to the theme or situation, use of words that echo the sense ('dhvani'), a plethora of figures of speech, and stylistic devices such as 'anuprasa and yamaka' and command of various metres suited to the latent sentiments. He has used some eighteen different metres, on my casual count.

While dealing with the various episodes contained in his work, the author has brought within the ambit of his poesy all the common human sentiments like heroic ('veera'), terrible ('bhayaanaka'), chaotic ('bhibhatsa'), aggressive ('raudra'), pathetic ('vishaada') etc. Of these the sentiment of pity ('karuna') has a subtle but dominating place in this work; and this is not the product of his mere imagination, but born out of the 'lived experience' of the author, along with his contemporaries. Moreover in this work, all the essential requirements of a 'mahakavya' are simply fulfilled - 'kaavyam yasase, adthakrite, vyavaharavide, siveta rakshataye ..' Even the objects of propriety - 'auchitya' - as laid down by Panditaraya in his 'Lakshana grantha' 'Rasagangadhara' and the 'alankaras' - figures of speech - prescribed by Appayya Dikshita in his 'Chandraaloka' are all satisfied.

Ramanadham's literary command is evident all through the work. Words follow thoughts with a naturalness that fills the reader with a sense of adequacy and appropriateness. His description of nature, landscape etc. are most effective and enchantingly poetic. He has the capacity to expound his theme with brevity, beauty and effectiveness. In epitomizing and

surveying the events, he has his own unrivalled technique. He has left many dull and prosaic moments of the long independence struggle and concentrated on select themes, to which he imparted intensity of sublime feelings in his verses. He has literally used euphemisms, pun, witticism etc, with effortless grace and charm. While quickly jumping from one meter to another in many 'adhyayas' - chapters, he used, in some sub-sections depicting specific incidents or stories the technique of employing a given metre in the whole of the episode - a 'dwipada', 'geeta' or 'seesa'. On careful reading the beauty of this device stands out.

It goes to the credit of Ramanadham that in his composition 'meaning' is not sacrificed to originality of styles; the sense of music is not sacrificed to an artificial preference for the 'syllables', which are maintained without 'hypes'. Although in the post-independence period political morality has generally declined - as evidenced by frequent and rampant scandals - and the temple of nonviolence is in ruins, the author concluded his work with a note of optimism for better fortune, with his immense faith in basic human goodness.

-Dr.M.Prabhakara Rao



Shopenhur, German Philosopher says : "In the world there is no study so beautiful and so elevating as that of the *UPANISHADS*. It has been the solace of my life! It will be the solace of my death!"

There are 108 Upanishads. It is the essence of the Vedas. The content is also called Vendanta (the end of Vedas). Sankara and Ramanuja wrote commentaries on them.

Western scholars who did research in Vedas : Maxmuller; Prof.Rath; Goldstein; Graymann; M.H. Wilson; Dr. Roer; W. Writney; Bloomfield.

They spent all their sparetime on Vedic Studies. Ralf T.H. Griffith translated Rigveda into English, Longlois into French and Dr. Rosen into Latin.



Triveni

INDIA'S LITERARY AND CULTURAL QUARTERLY

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Publishers of **TRIVENI** Cultural Quarterly
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AN APPEAL

K. Ramakotiswara Rau, of hallowed memory, a great patriot and literature, founded "Triveni" the cultural and literary quarterly in English on Dec. 25, 1927, at Madras. "TRIVENI" has been the organ of cultural renaissance in India for nearly seventy years. Devoted to Literature, History and Art, and to the propagation of idealism in every sphere of public life, the journal has fairly realised its aspirations of drawing together the varied and dispersed lovers of art and culture in the different parts of Bharat and is interpreting the Indian Renaissance in its manifold aspects to the world outside.

Illustrious contributors to the journal include great persons like Sri Aurobindo, Dr. S. Radhakrishnan, C. Rajagopalachari, Rt.Hon. V.S. Srinvasa Sastri, Jawaharlal Nehru, J. Krishnamurti, Dr. B. Pattabi Sitaramayya, K.M. Munshi, M. Chalapathi Rau, N. Raghunathan, Masti Venkatesa Iyengar, Prof. M. Venkatarangiaya, Prof. K.R. Srinivasa Iyengar, Dr. V.K. Gokak and many other eminent scholars and renowned writers.

Journals like "TRIVENI" devoted to literature and culture, naturally cater to a limited number of intellectuals and are not to be considered as successful business propositions in any country. They need the active support of the cultured few. Therefore, with a view to having a permanent basis for publishing "TRIVENI" uninterruptedly, a public charitable trust has been formed. We are enlisting **Patrons** (who donate Rs. 5000 and more - they get 3 copies **free** of every number) **Donors** (Rs. 2000 to 4000 - **2 free** copies) and Life Subscribers (Rs. 1000/- one free copy). (In respect of those from other countries, it is US \$ 700/- for Patrons, US \$ 500/- for Donors and US \$ 300/- for Life Subscribers). Donations from the Patrons, Donors and Life Subscribers will be gratefully acknowledged in the columns of "TRIVENI".

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THE TRIVENI FOUNDATION

TRIPLE STREAM :

DOWN SIZING BUREACRACY

I.V. Chalapati Rao

The word 'BUREAUCRACY' is an innocuous word as far as its denotative meaning is concerned. But over the years it has acquired a connotative meaning and an odour. Today it means a ritualistic shuffling and accumulation of papers suggesting inordinate delays in decision making etc.

Even in pre-independence days there was bureaucracy in Indian administration but after India became free it expanded and ramified beyond tolerable limits. Speaking about Government files, Lord Curzon, the then Viceroy said: "Round and round like the diurnal revolutions of the earth went the file - stately, sure and slow." Decades have passed but the imagery still holds good.

TREVOR FISHLOCK the British journalist wrote "The bureaucracy in India is exalted and wondrous to behold. In administration it is a sargasso. It is a vision of hell. Its vast gloomy halls of serried desks, whose occupants look up, blinking like disturbed moles, its carrels of clerks and stacks of files all crumpled at the edges, charred as if rescued from a fire long ago and withered with the smell of ink, dust and old paper !" It is the unkindest cut. Sheer exaggeration.

'The Washington Post' once wrote "Indian Civil servants are considered to be the ultimate paper shufflers. They are sticklers to

form which means they often return papers for minute mistakes. They hate to take action that could get them in trouble. Files get passed from bureaucrat to bureaucrat without a decision being made". Naturally undisposed papers pile up like mountains.

It is a world-wide phenomenon - Speaking about such paper in Egypt, Aziz Bindari called bureaucracy 'the fifth Pyramid in Egypt'. In his interesting book '**In-laws and Out-laws**', NORTHCOTE PARKINSON dealt with this bureaucratic pre-occupation with paper work humorously in a separate chapter entitled '**Paper Monstrosity**' - Referring to the special variety of bureaucracy some one said: "In Washington an elephant is defined as a mouse built to Government's specifications".

In 1940 Winston Churchill, Great Britain's war-time Prime Minister issued a memo entitled 'BREVITY' advising bureaucrats to cut down the fat of the files by being simple, brief and precise in their language. He said "Let us not shrink from using the short expressive phrase even if it is conversational". General Walter Walker said "Britain has invented a new missile called the CIVIL SERVANT. It does not work and it cannot be fired".

India is perhaps the world's largest employer of public servants. Bureaucratic

inertia is not only a way of life but also a national problem. In 1948 there were 14 lakhs of employees. In 1998 the figure rose to 48 lakhs. Originally, there used to be at the Centre 8 Secretaries with 18 Departments. In 1996, there were 92 Secretaries with 81 Departments. The bureaucrats are like the Sultan in the Arabian Tales who used to say whenever an addition was made to his harem "The more the merrier". Expenditure was 51,000 crores of rupees. Every year the figures are soaring to the sky, fulfilling Parkinson's Law "Expenditure meets the income and tends to exceed it" inspite of all economy measures. Plans and people get lost in the morass with behemoth-size bureaucracy and jumbo cabinets.

Our trains run three times faster after independence, but files are moving in our offices five times more slowly. To use Churchill's coinage, they crawl at the pace of a "Paralytic Centipede".

Reasons are not far to seek. The favourite administrative devices of our Bureaucracy are:

1. Principle of dynamic inaction.
2. The art of salutary delay.
3. Buck passing
4. Abdulla disposal (removing papers!)

James H. Boren, the President of American bureaucrats said humorously: "When in doubt, 'mumble', when in trouble 'delegate', when

in charge 'ponder'.....The organisation's goal is to cut red tape lengthwise. "Nothing is impossible until it is sent to a committee". "If you don't like to commit yourself, appoint a committee or write 'L.O.T.E. (Lie over till eternity)".

Special training is necessary for our I.A.S officers to transform them into private sector-style managers. They need orientation in modern managerial skills including computer operation and competent knowledge of the outside world to acquire the right kind of attitude and ability to deliver the services with efficiency and humility. New recruits from the private sector should be brought in to modernise the stake-holders. Top civil service jobs should be filled with special care. Bureaucrats should be kept on their toes by plans to have their performance periodically assessed and evaluated not by their seniors alone (because they have solidarity unions and tribal affinities) but by those working under them and by the public - a system described as "360 Degree feed back".

Drafting should be brief and business-like. God's **Ten Commandments** contain only 279 words.

The American Declaration of Independence has only 300 words. The famous Gettysburg speech of Abraham Lincoln is one of the briefest. The more we write or speak, the less we communicate.

□

WRITING ON THE WALL

Vemaraju Narasimha Rao

The tragedy of modern life, researchers say, is our failure to read the writing on the wall. That goes to show that the utility of the walls for the purpose of writing on them has long ago been recognised, even in the very old days, though we do not have much proof that the high and mighty walls of the forts and ramparts of yore were ever put to this use. Which incidentally shows how far we have progressed from our forefathers. One reason that strikes me is that the paint industry was not as developed in those days as it is today.

The usefulness of the wall as a medium of communication has been long ago recognised. There have been numerous instances when the wall was put to much public good when the daily news-papers were pasted on them in some countries. For, otherwise, how does news spread to the poor and the inquisitive that cannot afford a news paper? We have of course that class of eager enthusiasts who snatch your newspaper on your train journey even before you have had time to open it, to have just a glimpse of it, with a promise to return it immediately, which promise is never kept. The borrower in his generosity with your paper, readily parts with a page of it to another seeker and thus it rapidly changes hands even before you have time to say, "Hey!" You reconcile yourself to it and when you have to get down the train it is next to impossible to trace your paper in the proper shape. Such is the appetite of the modern man for news.

The utility of the wall for purposes of propaganda is brought more forcefully at the time of elections - that is, till recently. But even in normal times, I have known a certain poet in a certain district town who blossomed forth into a great poet by sheer dint of graffiti. He organised a multi-coloured painting on the walls in his locality by asking passers-by, "Have you read Mr X's poetry?", to "Mr X the great poet, have you read his latest work?" to finally proclaiming, "Great poet Mr X's great work just released". The job is neatly done.

The walls, as I said earlier, are freely used by all and sundry for various purposes. The imaginary benefactor would have us visit the "Mahatma Gandhi Hair Cutting Saloon" (Poor Gandhiji did precious little to grow hair on his pate) or insist on our patronising the "Netaji Laundry" (Netaji, might have been a good political launderer, which is beside the point). But in the times of elections or other political agitations, the messages are forceful and drive home the point straight to the reader.

More often than not, these writings remind us of bad book-keeping. One day, you would find "Long Live Z" and immediately afterwards, it is scored over and overwritten "Down with Z". Yet on a subsequent day, you are pleased to observe that Z has been restored to his rightful place. And, this process goes on merrily.

One is struck by the sheer imagination,

resourcefulness and originality of these scribes. One is quite sure that there is an army of them - both voluntary and mercenary workers, whose quiet and unobtrusive efforts go into this enlightening industry. The writings range from juicy couplets to outright obscenity and from forthright condemnation to forceful praise.

About half a century back, when romance between boys and girls was highly discreet and private, you would find the loud proclamation of the affairs of a certain boy with a particular girl, or better still, between a teacher and a girl student, on the wall. This was purely for news value intended for propaganda among those interested in gossip. But with love making becoming more open and public and more aggressive these days, the lines have become more diversified in both content and form.

Even in my tours, I have often come across such writings on the walls as "Vive la Heroic Bengal" or "Kerala Government Zindabad" in some sleepy and remote Andhra Village, where the innocent villager does not know where from Bengal and Kerala have come.

The wall writers always appear to be at logger heads with the wall owners. Both the groups differ radically and are diametrically opposed in their assessment of the utility of the wall. While the scribblers are essentially sticklers to the utilitarian theory, the owners hold on to the protective and decorative theories. They even a stick a big bill "Stickers of bills will be prosecuted." Fortunately such threatened prosecutions have been rare, if at all, as it is difficult to apprehend the nocturnal

visitors, who do their job under cover of darkness and when all others are fast asleep.

As I said earlier, all this was to a large extent the position before the Election Commission assumed the role of kill-joy and decided to deprive the good citizens of their means of free entertainment, under the pretext of various laws. The Municipalities and Corporations also stepped in recently threatening to prosecute any person or party and claim compensation besides, for white-washing the walls, all in the name of beautification of the city. Perhaps, as a measure of "Clean and Green" drive ! What else can you expect from the Municipalities except coming in the way of honest citizens and peace loving political parties? With the result one rarely comes across the much-missed paintings on the walls, except in the cases of the owners of shops putting up their own products for publicity.

I have always held the view that construction of shops and other structures on the thorough fares, besides being inartistic, deprive the passers by of much useful information and entertainment which they would otherwise have got. Even the boards installed by the Municipal Corporation indicating the locality and street number and house numbers in that street are blissfully pasted over by the small time computer coaching centre with impunity, as they know that it is not worth any one's while to spend time in prosecuting the small fry. And it also proves that, man still continues to be the best source of information even in these techno-savvy times, for you will have to ask some one to guide you to the house in that

locality, which you are after !

The wall is no prosaic thing. It is not brick and mortar or even cement and steel. For has not Tagore warned us that the narrow domestic walls should not break us up into fragments? Remember the wall in the '**Mid-summer Night's Dream**' which helps the young lovers to communicate through the hole! That is the spirit-Make Love, not War!

It would indeed be a very sad day, if there were to be no walls. For, what would happen to all those aspiring candidates who, like the

proverbial cat, love to sit on the wall?

For a correct appreciation of the message of the writing on the wall, no great IQ is required. Modern writings are so easily perceptible. Only ignore the mutilations in the spelling and the grammar mistakes. These do not really count. What matters is the sense conveyed.

Well, is there still any one who doubts that walls are very necessary for a functioning democracy like ours and as a powerful and economical means of communication ?

□

TEMPORAL

Dr. Manas Bakshi

Things have not been
What these should,
Staring at a muddy foliage
Repents the aging wood!

Does the man
Sharing the shadow
Of the friendly oak
Come up when another
With an axe
Makes the cruel joke ?

Mechanically we cultivate
To kill the dream of a day
with the spasm of a whim -
The destination not a choice of our own
while carrying beyond capacity, or
Having things outgrown.

□

THOREAU'S CONCEPT OF MAN

Dr. K. V. Raghupathi

Thoreau's concept of man is both materialistic and spiritual. To say that he was completely idealistic and mystical is to misunderstand and place him wrongly with Emerson. Emerson's concept of man is essentially idealistic and mystical; that every man according to him is a "divinity in disguise" clearly tells us that he is plunging us deep into ourselves. What he had done was that he had recorded those flashes of thoughts that came from his intuitive mind which revealed to him the most unsolved engima of human existence. On the other, Thoreau possessed an original genius which combined, integrated and converted those thoughts into reality by living actually and proving the worth of it in a meaningful way.

His practical concept of man is clearly stated in his famous classic, Walden. His subsequent recordings in his journals are primarily illustrations or elaborations of those ideas. He found those ideas confirmed in his practical living at the pond. Though initially, he was influenced by Hindu philosophy, especially by the Geeta, gradually he experimented with those ideas, lived through his own experience and confirmed the truth. So, the experiences were his own though the ideas were borrowed.

In Walden he relates man to nature, which is a pernnial source of inspiration, knowledge and wisdom. He does not relate man to things and objects in the material world. That is one aspect of human life.

Indeed, for Thoreau, man derives the full significance, meaning and value from the spirit which is often neglected and ignored. He writes, "life is everything" which includes both material and spiritual; the ideal, and the real; the abstract and the concrete, the individual and the universal; the representative and the social; the particular and the general. He looked at life critically, both inwards and outwards to unravel the enigma of existence. He went to the Walden pond not to escape from the real empirical world but to demonstrate and prove the real facts of life and show the humanity that life was worth living. He tells us, "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see I could learn what it had to teach, and not, when I came to die, discover that I had not lived." He believed that only through concrete living without idealising and concrete reports that one could project the inner life, which was often neglected by the mundane man. In the woods he reduced life to its simplest elements, food, shelter and few books. He writes, "I wanted..... to drive life into a corner and reduce it to its lowest terms." Beyond these minimal basic requirements he never craved, and every extra addition, he considered, was an unnecessary luxury and comfort. These extra luxuries and comforts, he thought, are positive hindrances to the elevation of man. His life was in complete accord with his profession and the surroundings. Thus a complete and a perfect balance not only with himself but also with

nature had been achieved.

Walden is not just a narrative account of life in the woods. The inner man, the evolving man is ever present throughout the book. This 'I' is the experiencer and the experienced, the observer and the observed constantly running through the encounters, narrating, commenting, examining critically and discussing man in relation to man, the spirit, society and nature. In a complete sense, Thoreau represents man as an evolving creature in true Aurobindonian sense. And **Walden** clearly symbolises this gradual evolution of soul in Thoreau both in vertical and horizontal sense. It is a sort of voyage from the inward to the outward and the outward to the inward. Thus a balance is struck between the two worlds. No doubt, it is a dramatic projection of the author's personality, but at the same time it speaks volumes of what and how man can be in the world. According to Thoreau, when once the correspondence is established between man and society and man and nature, he grows from lower level to higher.

In **Nature** Emerson locates and defines man's position through the triangular relationship of man, nature and God while Thoreau does not talk too much of God, but simply explains the position of man through nature. Although he had bouts of visionary experiences, he never philosophised or mystified like Emerson. For him, the simple facts of life were the chief concerns. But, certainly, he did not deny the fact that through the perception of the exterior beauty of Nature, man becomes conscious of the spiritual beauty of the universe. This happens

when our senses are properly sharpened and harmonised with our inner self. Then alone can we see beyond the real outward beauty. This is the moment at which we are awakened to our essential being. Thoreau does not talk of the aftermath of this deep alchemy. On the other, he simply expects us to be in communion with nature which also is an essential fact of life besides the material element.

Thus Thoreau wants us to confront the facts of life without escaping from them, not merely by dealing materialistically with too much emphasis on it, but in all aspects, both materially and spiritually. Life must be lived through. He does not put man on any extreme position, instead he juxtaposes man between the two extremes. In the woods, he had lived through by doing manual labour and also participating in nature to awaken the inner spirit. Thus, in Thoreau's sense, man is defined, explained and ascertained both materially and spiritually. Both elements are essential for harmonious living.

Further, Emerson's high idealism of the oneness of things completely erases the importance of the individual. He does not believe in a rugged type of individualism. Indeed in his philosophy, the element of 'individual' gets totally eliminated when he realizes the universal soul. The self reliance of Emerson is the reliance upon soul or God. On the contrary the individual, in Thoreau's philosophy remains and is not completely extinct. He says man must exist in order to live, taste, feel, touch and experience every bit of life. It is only through intermingling with the facts of life, can man undergo, evolve and

develop as a complete human being. In this way, his concept of man sounds very Indian, truly Vedantic, which aims at harmonious development of body, mind and soul.

Thoreau, like his fellow transcendentalist Emerson, does not define man in parts. For him, the completeness is important, and not the segments. In completeness lies integrity, and it is the essential being which gives beauty to the individual's personality. To have this kind of personality, Thoreau does not favour any encroachment by systems, institutions, theories and philosophies. The tendency of man is to look at himself and define in parts. It was against this tendency both Emerson and Thoreau raised their voice. So, both emphasise the integrity in man. From here springs the originality. Both exhort man to be non-conformist. Let men act according to their inner drive and be themselves. Emerson says, "Insist on yourself; never imitate.... Do that which is assigned to you and you can never hope too much nor dare too much." In this way, man will remain man and live in complete harmony with the external and will save himself from complete ruination.

Thoreau's concept of man is man-critic (It is my coinage) like that of Emerson's Man-Thinking. He expected us to be critical of our own life, constantly evaluate and streamline in accordance with the laws of nature. Each man should become a critic unto himself first. Like Emerson he taught us that we must follow our intuition. He conceived that man's first duty was to his conscience. He affirmed the supremacy of conscience. He must obey the dictates of his conscience, and

act according to it. The conscience here is the pure inner spirit. What every nation needs, according to Thoreau, "is not of policy, but of probity", men who will obey the spirit rather than the letter of the law. If the State infringes this, he must resist this breach of compact with all the force of uncompromising principle. Thoreau did not conceive of the State in the abstract. The State derives its power from its citizens, hence, it must uphold their rights, their fundamental freedom and not ride rough shod over their rights. Not that Thoreau was opposed to the State as such. What he objected to was the abrogation of power by the State to the detriment of its citizens. From this standpoint, "that Government is best which governs not at all." In this sense, Thoreau was a great American Rousseau.

In Thoreau's philosophy man is the centre, and supreme; and everything else is subservient and secondary. To flourish as an individual freedom is essential, and an extremist as he was, Thoreau upheld his freedom of an individual to its core. It is in freedom according to him, man grows not only intellectually but spiritually, and learns everything. This becomes true knowledge. Such a man becomes the wisest, and the wisest man, Thoreau says "preaches no doctrine." As he lives for himself, he indirectly contributes to the welfare of humanity.

Henry David Thoreau is best remembered the world over for his eloquent noble principles, his firm upholding of the superiority of conscience, and the nobility and dignity of the individual; and not for his eccentricities as viewed by others. □

TWO STORIES OF GUY DE MAUPASSANT

C. Sadasivan

Groomed by Gustave Flaubert, the great nineteenth century French novelist, Guy de Maupassant burgeoned and blossomed out into one of the finest writers of short stories in world literature. The following article compares two of his well-known tales.

In terms of plot, character, situation, setting and incident, Maupassant's short story, *Happiness* affords a stark contrast to that of *The Necklace*. Both manifest the maxim that character is indeed destiny. The plots of these two stories play with the interlocking outcome of the emotional and economic environment of two very comely females- Mathilde Loisel in *The Necklace* and Suzanne de Sirmont in *Happiness* in the wake and aftermath of their getting married.

Suzanne, in *Happiness* is a rich and beautiful girl who runs away from mainland France with a good-looking boy of peasant parentage to the desolate island of Corsica. In thus marrying beneath her class she makes light of the prospect of a life-time of grinding poverty. It is a typical situation of mis-alliance, economically disastrous but emotionally enriching and ennobling...

The Necklace is designed as "a nook of life visualized through a temperament." Mathilde Loisel "was one of those pretty and charming young girls who sometimes are born, as if by a slip of fate, into a family of clerks." Her scope sadly circumscribed "she let herself be married to a little clerk of the

Ministry of Public Instruction."

At the very outset Maupassant portrays the character and context that admirably set the tone and texture of the story: "with women there is neither caste nor rank, for beauty; grace and charm take the place of birth and breeding" Mathilde is forever dreaming of a chance "to prove herself the equal of the very greatest ladies," and constantly bewailing her utter lack of wealth.

She had no gowns, no jewels, nothing. And she loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after. She had a friend, a former school mate at the convent, who was rich, and whom she did not like to go to see any more because she felt so sad when she came home.

The plot thickens when Mathilde's husband Mr. Loisel, comes home from office one evening faulting an invitation for a party thrown by the Minister of Public Instruction. He assuages his wife's bitter misgiving in not being properly equipped thereto by buying her an expensive gown and suggesting that she borrow some jewellery for the ball from her rich intimate schoolmate, Mme. Forestier. No sooner said than done!

Among other exquisite ornaments her eyes lighted on a superb diamond necklace and "her heart throbbed with an immoderate desire. Her hands trembled as she took it. She fastened it round her throat and was lost in ecstasy at her

reflection in the mirror. Then she asked, hesitating, filled with anxious doubt: Will you lend me this, only this ? and her friend graciously assented.

To be sure Mme Loisel was the great hit of the party:

She was prettier than any other woman present, elegant, graceful, smiling with joy. All the men looked at her, asked her name, sought to be introduced. All the attaches of the Cabinet wished to waltz with her. She was remarked by the Minister himself. She danced with rapture, with passion, intoxicated by pleasure, forgetting all in the triumph of her beauty, in the glory of her success.

Then came the climax, the turning point of the drama. After the show, in the wee hours of the morning, Mathilde became acutely self-conscious of the glaring contrast her modest wraps of common life made with the elegance of her ball dress. Hence she fled the scene "so as not to be remarked by the other women who were enveloping themselves in costly furs".

In the scramble she descended the stairs, rushed into the streets (followed by the flustered husband), walked towards the Seine (river) in the shivering cold and at last found an ancient cab on the quay. Reaching home, Mathilde removed the wraps in front of the mirror to see herself one last time in all her glory. She uttered a heart-rendering cry.

Her necklace was missing.

Her distraught husband rushed back, on foot, the way they came, searching here, there, everywhere for the fallen necklace but to no

avail. "He went to police headquarters, to the newspaper offices, to offer a reward, he went to the cab companies" in vain. Frustrated, they finally repaired to the jewellers. A similar diamond necklace cost 40000 francs but could be had at a discount (36000 francs).

Mr. Loisel had 18000 francs left by his father, the rest he borrowed, pledged right, left and centre. In three days, aging five years, he bought the necklace and his wife duly returned it to her friend. *They had to slog for ten long years to repay the debts incurred in getting the diamond necklace replaced.*

They dismissed their servant, they changed their lodging, they rented a garret under the roof.... Her husband worked in the evenings making up tradesman's accounts, and late at night he often copied manuscripts for five sous a page.... Madame Loisel looked old now. She had become the woman of impoverished households - strong and hard and rough. What would have happened if she had not lost her necklace? who knows? who knows? How strange and changeful is life! How small a thing is needed to make or ruin us!

One Sunday evening while walking in the Champs Elysees, she suddenly saw Mme Forestier, still young, still beautiful, still charming leading a child. She accosted her school mate who hardly recognized Mathilde. "Oh, how you are changed"! "Yes I have had a hard life, since I last saw you, and great poverty and all because of you".

Then she told Mme. Forestier the whole story, the decade long uphill struggle to redeem the heavy debts incurred in buying the diamond necklace in replacement of the lost one.

"Oh my poor Mathilde! why, my necklace was paste (imitation) it was worth at most only five hundred francs!"

The crucial incident of the loss of the necklace is the fulcrum of the plot, with the ironical twist in the denouement of this most remarkable short story in all literature.

There is hardly any complexity of plot in *Happiness*. It is a straightforward love story but the way it is rendered makes it a master piece of narrative art.

It was tea-time in the villa that overlooked the Mediterranean Sea. In the twilight members of the group were talking tenderly about the perennial subject, Love - recognizing distinctions of the degree, setting down limits, bringing forward example and generally puzzling out the question whether that universal passion is transient, evanescent, or enduring. Suddenly someone staring out of the window, shouted, "Look over there. What is it?" Someone said: "It is Corsica. It can be seen like this two or three times a year, in certain exceptional conditions, when the air is perfectly clear, and it is no longer hidden by those sea-mists which always veil the distance."

And thereby hangs this tale, told by an old man, speaking for the first time to the company present, as if pat in answer to the question raised. Five years back the wiry gentleman had taken a trip to Corsica, wandering for a month through the wilds of the magnificent and barbaric island inhabited by "half-civilized races, easily moved to anger, malicious, thoughtlessly cruel, yet hospitable, generous, loyal, simple-minded,

opening the door to the passer-by, and giving his faithful friendship in exchange for the smallest mark of sympathy".

One evening, after a ten-hour tramp, the die-hard trekker reached a lonely little house. A stern, old, and exceptionally clean woman answered the knock. Inside, an old man, rose up from a chair, greeted him and sat down again without saying a word. "Excuse him," the woman explained in excellent French, "he is deaf now, he is eighty-two". She further clarified that they (he couple) were from metropolitan France, "but have been here for fifty years".

After partaking dinner (a simple one dish fare - a thick soup of potatoes, bacon and cabbage) the traveller moved over the threshold of the cottage. Overcome by the gloomy atmosphere, he sat brooding over the futility of existence. Soon the old woman joined the unsolicited guest and, out of simple curiosity, asked his domicile. An extraordinary agitation shook her when he replied, "From Nancy". That being her place of provenance she inquired of many families, notably the Saint-Allaizes, Brismares, and finally the Sirmonts. The traveller was wonderstruck when the poor old hostess distressfully confided that General Henri de Sirmont happened to be her own brother!

The story-teller recalled the great scandal five decades ago, when the beautiful high society girl eloped with her young handsome Lochinvar, the lowly non-commissioned officer in her father's regiment. The intrepid young lovers were hunted high and low but could not be traced and were given up as dead.

And now the traveller found the then Mademoiselle Suzanne in this god forsaken place. "That is he!" the ageing Suzanne pointed out. "I knew then that she was still loving him, and that she still was the enticing light of bygone days in his eyes". In a voice straight from her heart she affirmed that he had made her "very, happy" and that she "never had a single regret."

This rich girl had followed this man, this peasant. Herself had become a peasant. She had fashioned for herself a life like this, devoid of grace, of luxury of any kind of daintiness, and had trained to become accustomed to his simple habits. And she still loved him!... She slept on a straw mattress at his side, she had never thought of anything but him. She had never regretted her jewels, her fine clothes, the softness of chairs, the scent of warm rooms, with their tapestries, or the delicious comfort of a feather-bed. She had never needed anything but him; as long as he was there, she desired nothing else.

Quite young, she had given up life, society, and those who had brought her up and loved her. She had come, alone with him, to this wild valley. He had been everything to her; everything that one desires, everything that one dreams of, everything that one is always for, always hoping for. From beginning to end he had filled her life with happiness. She could not have been happier.

All night, as I listened to the hoarse breathing of the old soldier in his pallet beside her who had followed him so far, I thought of this strange and simple adventure,

of this happiness, which was so complete yet made up of so little.

At day break I left the house, after shaking the hands of the old couple.

As the story teller finished, "Away on the horizon Corsica buried itself in the darkness, disappearing slowly in the sea, from which it had risen as if by itself to tell the story of the two humble lovers whom its shores had sheltered."

Poverty is the common ground underpinning the post-material lives of the two lovely lasses. Scarcity being the essence of value, Mathilde is the weaker vessel; Suzanne the stronger woman. Economics gives way and yields place to the force of love in *Happiness* whereas in *The Necklace* material lowliness makes Mathilde pine for what is not, aspiring for a slice of aristocratic life, if only for a day. For once Mathilde's face is her fortune; she walks in beauty, dances in ecstasy, becomes the Queen Bee, the prima donna of the party. Unfortunately, she pays a heavy price for her one-night pre-eminence. The *deus ex machina* of the plot, the loss of the borrowed 'diamond' necklace, sentences the Loiseles for a decade of hard labour. Cinderlla's beauty is worn out by drudgery.

A superfine understanding of feminine psychology is the hall-mark of Maupassant's stories. The title *Happiness* captures the essence of the transcendence of love over material destitution; in the other, *The Necklace*, being the villain of the piece, hits the nail on the head as it were. □

THE SPLENDOURS OF JAPAN

K.K. Sharma

Let me present a few glimpses. Japan's fauna and flora are of a high order. We witnessed a splendid and colorful International Exhibition of Gardening and Land scaping. It was arranged on an exclusive area of over 500 acres, with Osaka Bay for a back ground. One enters first an indoor pavilion (with a canopy admitting lots of sun light) in which various countries (including India) exhibited their flowers, decorative plants, some fruits and vegetables. We also found some of their wild animals (stuffed). Outside this pavilion, hundreds of flower-beds of various sizes and varieties of flowers were arranged. Fountains, statues, model rural houses of different countries etc, had been exhibited in the midst of land escaping with flower beds, ponds, etc. In the months of April and May, Japan has a super abundance of flower. Added to these was a collection of flowers from various countries. There was an Amusement Park for children and a giant-wheel for families to go up high in the air and have a wonderful view of scenic splendour.

As we moved around for over three hours in it, we were beside ourselves with joy as we saw a myriad coloured sea of flowers of different sizes, shapes and scents. That they were all produced by the same earth and water is God's miracle.

NARA:

We visited NARA, ancient capital of Japan and a centre of a cluster of Buddhist Temples. It is located in a beautiful valley with thickly wooded mountains which are visible at a distance. There are several temples,

shrines, pagodas (like the tall Gopurams of Indian temples), old palaces, museum, etc. It has the world's largest (over 30 meters high and of proportionate width) statue of Buddha in 'padmasana' with half-raised forearm and open palm in the pose of delivering a discourse of peace and love. It is reported to be the world's largest wooden structure constructed with beams, pillars, etc., of cypress wood which is as strong as stone. Standing in front of that great Buddha statue blessing for peace to a strife-ridden world, one experiences a kind of divine peace. Nearby there is a big lake and a deer park of 1250 acres with more than 1000 deer roaming about and browsing on leaves and savouring biscuits from visitors' hands. A museum containing several archaeological finds of Buddhist sculpture and art and a famous shinto shrine containing thousands of stone and bronze lanterns are found meticulously maintained.

The entire area near the temples is kept very clean and is full of greenery, with several conveniences and facilities. As we visited the place on a holiday (the month of May is called a Golden week, because it consists mostly of holidays in Japan and the spring time is resplendent with flowers every where), thousands of Japanese families were also visiting these temples with religious fervour. The scene with hundreds of shops selling souvenirs, pictures, mini statues, toys, etc., and any number of tented entrances was like a colourful carnival.

HEMEZI CASTLE

Then comes Hemezi Castle (A world

cultural heritage building). It is a grand six-storeyed castle, built by a chieftain in the 16th century. It stands on a hillock and on a raised platform built of huge granite boulders. Most of the walls are in white plaster and one brown wall is said to have been built of clay and sand mixed with boiled rice water. It has stood for 400 years. The pillars, roofs and other interiors were made of sturdy wood. It has a shinto shrine on the top floor. There are outer and inner moats, and a model of the castle in wooden frame work is kept in one of the floors for tourists to view. Based upon traditional wooden architecture, it is a well preserved castle and is said to be a good representative of most other castles in Japan.

In its vast outer surroundings, there are historical art and literary museums and a park, and a zoo, with various facilities for tourists who come in large numbers throughout the year.

NIJO CASTLE (Kyoto) :

The earlier Imperial palace is located in Kyoto, when Shogun dynasty wielded power for a little over two centuries until 1768 (when political power came under the emperor). The Chieftain of Kugawa Shogun and his successors used to have their head - quarters at Tokyo and they visited Kyoto for short periods. For their temporary stays at Kyoto they had the Nijo Castle built. It was constructed with hard wood on a grand scale but endowed with simplicity. It consists mainly of five chambers with beautiful paintings on curtains, corridors, roofs and sliding doors. What little furniture was there originally has been removed (probably for safe custody and preservation). The flooring is covered with a kind of thin and soft mats. It is said that even to this day the Japanese use minimum

furniture probably because of their need to make maximum use of the available space.

As one walks through the corridor to the first three chambers, a soft creaking sound like the singing of a nightingale is produced to serve as a warning system for the chieftain and his deputies staying in the fourth and fifth chambers.

HIGASHI HONGAZI TEMPLE :

It is a popular Buddhist Temple having two broad and imposing structures and a statue of Buddha, representing a repeated prayer "I trust in Buddha to help me to secure salvation"

THE THOUSAND IMAGES OF KANNAN:

It is a Rengeo Temple of 12th century. In this Temple in Kyoto, the principal images are the thousand and one statues of a Buddhist deity 'Kannan', with a gigantic one in the middle seated on a lotus, with a benevolent look conferring mercy and grace all round. It is an imposing Hall, 120 metres long with the 100 beautiful images in standing posture carved in Japanese Cypress wood, coated with lacquer and finished in gold colouring.

In front of these images arranged in ascending order of rows, there are 33 columns. In the spaces among these columns and below the 1001 statues, there are standing statues of Guardian Deities in postures of readiness to protect 'kannan'. These guardian deities carry names of Hindu pantheon viz., (1) Vayu(wind) (2) Agni(fire) (3) Indra(Thunder), etc., This temple is well maintained and daily worship takes place in it.

It has extensive open ground. A beautiful garden is attached to it, wherein every year

(according to a long standing tradition) archery competitions are held for young ladies on their completing 20 years of age. There is a widely held belief that participants will be free of headaches in their future life.

GOLDEN PAVILION:

Kinkaji or Rokuon - ji (Temple of the golden pavilion) was originally a villa surrounded by an extensive garden and ponds of one Kintrune Sainoji (1220). Subsequently it was developed into a Zen Buddhist temple in accordance with the 'will' of the owner. Surrounded on three sides by what is called 'A Mirror Pond' It has three floors. The first one was built in a palace style, the second one constructed like a 'samurai house' and the third one on top like

a Zen Buddhist Temple. The second and third floors are covered with thick gold leaf on Japanese lacquer. It is reported that in 1980 it got mostly burnt down due to an accident and was not only completely rebuilt by 1987 but developed in a more beautiful way. That was why (perhaps) on the roof it has an image of the legendary bird 'phoenix' which had the miraculous power of rising from its own ashes.

By a visit to this Golden pavilion and strolling in the surrounding garden and amidst ponds with crystal clear water, one experiences some thing of pure meditative peace.

These are only a few monuments and temples visited by me. There are many more.

□

THIS NIGHT IS THEIRS

G. Soma Seshu

With eyes wide - open as if to drink
The delight of festive night - they linger
In tattered clothes, their shiny teeth whitened
Amidst the brilliant glow of bursting crackers.
And many - lined winking candles on walls:
They watch the pageant of multi - coloured joys
Denied to them - without a pinch of jealousy:
The shooting crackers fly into the sky
Like dragons spouting red flowers of fire
A jet of light from flower - pots regales
Their hearts as they hurrah and dance
To gaze at the ring of whirling fire:
The loud report of bursting bombs rebounds
From their zest - filled accolades of delight:
One moment they do seem like rulers of the world

Unmindful of their trouble - torn existence:
Their scanning eyes alight on half - burnt squibs,
Tom bits of warppers, and coloured cones full-spent;
They grab them with an enthusiastic pull;
These children of dark wander away from huts
Their dark dungeons tucked in some remote slum;
The festive mirth exudes from every pore
Of their lean, gaunt limbs and dirty hair dishevelled;
This night is theirs: their burning bellies stuffed
With doles dropped by people in charity:
Tomorrow they have to return to dreary work
Uncertain of their daily bread, to feel
The bite of grinding poverty, to sweat
Amidst the dust - ridden squalid surroundings.

□

KALIDASA'S SAKUNTALA

V. Sarveswara Rao

"Among Kavyas, drama is the most charming. Among dramas Sakuntala is specially charming. In the play the Fourth Act is the best. And lastly, four slokas therein are especially most beautiful." Thus goes a sloka about the greatness of Kalidasa's **Abhijnana Sakuntalam**. Indeed, it deserves such an appreciation. This play **Abhijnana Sakuntalam** has again and again been described as Kalidasa's greatest work, the best of his works, the drama in which he exhibits most fully his 'multitudinous' powers. If we were doomed to lose all his works except one, probably the majority of those who know and appreciate him best would for keeping **Abhijnana Sakuntalam**. Let us now briefly discuss what is that in this drama which establishes its undisputed claim to the highest honour.

Abhijnana Sakuntalam, like his **Raghuvamsha**, is most popular and widely read in almost all parts of India and has been translated into almost all the chief languages in the world. It is a love drama and belongs to the class of '*Nataka*,' the best of '*Rupakas*'. Its language exhibits all the graces of his style. It is highly elegant being dignified where necessary. Wilson remarks, "The story, the situations and the characters are all highly imaginative and nothing can surpass the beauty and justice of many of the thoughts. To select one as an example were to disparage a number

of other passages, and they may be left to the critical acumen and the taste of the reader".

Let us now make a general study of the important characters in the play. Among them, first comes Dushyanta, the hero of this drama. He possesses almost all the qualities of a '*Dhrodatta*' hero. He is shown as youthful, handsome, majestic and of sweet address. Another point that is notable in his personality is the extreme nobility of his mind. It was quite natural on his part to be struck with the fascinating youth and superb charms of Sakuntala. The poet himself, through the mouth of Dushyanta, depicts the beauty of Sakuntala as "Her flawless beauty is a flower not yet smelt by any one, a tender sprout not plucked with the nails, a gem unperforated, fresh honey whose flavour is untasted, and the reward of collected merit not yet exhausted by enjoyment." There is no wonder in Dushyanta falling in love with such an uncommon beauty. He is, indeed, a lover of beauty. Being a '*Sarvabhauma*,' he was in a position to have it and enjoy it irrespective of its price. But at the same time, he maintains the Dharma of his great Puru pedigree. Otherwise it was impossible for an ordinary man to check his first burst of love. It is only after ascertaining the parentage of Sakuntala, and further that she was not married, that he allows his mind to harbour the feeling of love. Another important feature of Dushyanta is his

utmost respect for the sages. The king, though himself commanding universal respect, has unbounded reverence for the sages. There are many incidents in the drama which testify to his high martial power. He was so brave that even Indra, the lord of the Gods, sought his help. His love for Sakuntala, though carnal to a certain extent is deep-rooted and permanent. His mental affliction, after the unconscious dismissal and rejection of Sakuntala, is so touching as to give a full idea of what his real feelings were. In the Sixth Act of the play, just to console his soul, he begins to paint the picture of Sakuntala. After the completion of the picture, his remark "what ever may not be right i.e., faulty, in the picture is corrected or rather perfected. Yet her beauty is only partially represented by the delineation," is really an impartial judgement of the beauty of Sakuntala. He is at home in almost all the fine arts. He can appreciate music and be sensitive to its impressions. He is a unique Sovereign, and the various traits of his character are shown in bold relief by the poet. Thus, Dushyanta's character is exalted by the imagination of the poet.

Next in importance is Sakuntala, the heroine of the drama. She was the daughter of the Sage Viswamitra and the heavenly nymph 'Menaka'. But as she was abandoned by her parents in a forest, she was fed by birds for sometime after which she was brought up by Kanva as his daughter. Due to her close association with the hermitage environment and with the men leading ascetic lives, she too had imbibed the spirit of that life. As she was

the daughter of Menaka, she had inherited heavenly beauty from her mother. She was a youthful maiden with full development of her limbs. There was nothing artificial in her beauty; it was essentially natural. Her heart, too, was equally natural and beautiful. She was untouched by passion till she saw the king. Even her modesty was so great that she felt delicate to reveal to her friends her inextinguishable love for the king. She represents the true picture of womanly modesty. Though troubled by the arrows of *Manmadha*, she manifested a full sense of female honour. When Dushyanta, in the third Act, tries to bring her back, she politely asks him to maintain his dignity and decorum.

Sakuntala is a daughter of Nature. Nature strictly speaking, is her foster mother. She has, therefore, affection for every tree, for every creeper and for every sprout. She will not drink water without herself watering the trees. She can forget herself but not the 'lathas' in the *Ashram*. She dares not pluck even a tender sprout despite her fondness for ornaments. The flowering season of Nature is a great festival to her. The deer are her own children. She applies 'ingudi-oil' to the mouth of a young deer, which is wounded slightly while eating 'Darbha grass'. In her own hands, she holds out the wild rice for the deer to eat. Just before her departure from the hermitage, she embraces the '*Vanajysotna*' creeper and leaves it under the care of her mates. She requests her father to intimate her the news of the pregnant deer. But Sakuntala's love of nature, is not one sided. Nature too in her turn, has

the same deep affection for Sakuntala. The foliage of 'Kesara' tree invites Sakuntala. The young deer, pulling her garment stops her from leaving the hermitage. At her departure, the female deer drop down their half eaten morsels of 'Darbha' grass; the peacocks give up their dancing; and the creepers, with their yellow leaves falling off, seem as if they are shedding tears. The deer 'Dirgapanga, drinks water only from the hands of Sakuntala. The affection between Nature and Sakuntala is so profound that Kanva, on the eve of Sakuntala's departure to her husband's palace requests Nature to permit Sakuntala to go to her husband's house. Then, Nature too, on her part, indicates her acceptance through the sweet note of a cuckoo. Thus Sakuntala's character is harmoniously delineated as the dearest daughter of nature.

Other important characters in this play are Vidushaka, Anasuya and Priyamvada, the friends of Sakuntala and Kanva, the foster father of Sakuntala. All these characters, undoubtedly win the heart of the reader. Making an on-spot study of these characters, let us now study the calibre and artistic economy of Kalidasa in writing this play.

Kalidasa's pen suggests more than what it expresses. That is why *Abhijnana Sakuntalam*, has been categorised under '*Uttamottama Kavya*,' the greatest of all *Kavyas*. His discerning sense of artistic economy makes the play sublime and impressive. In the First Act, the King offers his ring to Sakuntala, but the dramatist has avoided the scene of Dushyanta approaching her, putting his ring

on her finger and then expressing his feelings. The first Act comes to an end with the disturbance caused by an elephant. But Kalidasa, is not a mean artist to create a scene here in which Dushyanta saves Sakuntala from the elephant and thereby comes into closer contact with her. Even at the end of Third Act, Kalidasa has not continued the scene of '*Adhara Pana*' but has brought it to an end by the intervention of Gautami. For the development of the theme, too, Kalidasa has not introduced new situations. The whole play consists of only three distinct parts i.e., union, separation and re-union. These are developed by four situations viz., the hunting scene of Dushyanta, the curse of Durvasa, the fisher man with the king's ring and the invitation of Indra. Kanva's absence also is used to show the development of love between the hero and the heroine. The long suffering of Sakuntala for six years and the heart - piercing sorrow of Priyamvada and Anasuya on hearing of the news of the repudiation of Sakuntala are also left to the imagination of the reader. Thus Kalidasa is an expert in bringing about the maximum effect with the minimum material.

Kalidasa wrote this drama which had its origin in '*Mahabhrata*'. According to '*Mahabharata*' the story goes thus: King Dushyanta, losing his way while on a hunting expedition reaches the ashram of Kanva and meets there Sakuntala alone. He learns from her, that her decent and marries her the Gandharva way, accepting the condition her son should be his successor. Then he leaves for his palace. Nine years later, when she

comes to him with their son, Sarvadamana (later known as Bharata) the king, afraid of public criticism, discards her. Their reunion comes only after intervention of the Heavenly Voice. The epic story appears to be rough and prosaic in its theme. The characters are dull and lifeless and there are hardly any dramatic situations in it. King Dushyanta appears to be an opportunist in love and timid in his heart. Sakuntala appears to be somewhat licentious, lacking womanly modesty. The whole story appears to be a bundle of absurdities. In short, the epic story is no story at all, save a charmless narration of a string of events. In such a dull story Kalidasa visualised the seeds of his greatest play. Kalidasa has picked the main thread of the story i.e. the love between Dushyanta and Sakuntala, and has polished it and blended them so harmoniously that each is inseparably linked up with the others. He evolved thus, a heart capturing dramatic theme that delights the eye, ear and heart. Besides, it ennoble the reader by leading him to a higher universal philosophical plane. Just to ennoble his hero and the heroine, Kalidasa concocted the story of Durvasa's curse. Now, we cannot find any fault with Dushyanta in his repudiation of Sakuntala in the open court. Moreover, we appreciate his quality of utmost respect for the wives of others. Kalidasa infused love, colour and character into the dry frame of the original story.

The poet's knowledge of human mind is very ample and abundant. On the eve of Sakuntala's departure for her husband's house, Kanva with a choking voice says thus, - "At the thought of Sakuntala leaving today my

heart is smitten with grief, my throat is choked owing to the flow of tears being suppressed; and my eyes are heavy through anxiety. Such is my condition indeed owing to my affection for Sakuntala. If this sorrow is felt by me the dweller in a forest, how much, then, must house-holders be tormented by the pangs of separation from their daughters". In this scene the poet puts before our eyes the picture of the father of newly wedded girl and the affection of the father for his daughter.

Kalidasa is regarded as a master of similes. That is why the verdict, 'Upama Kalidasasya', has got a universal acceptance. Though the principal sentiment in this drama is love, hardly we find any vulgarity or want of decency in the expression of it. It is all pure and sublime by its nature and can be read without a blush. Dryden's description of Milton aptly applies to Kalidasa.

"Three poets in three distant ages born,
Greece, Italy and England did adorn
The first in loftiness of thought surpassed,
The second in majesty, in both the last;
The force of nature could no further go,
To make a third, she joined the other two."

Here in this poem, Greece stands for Homer and Italy for Dante. Milton had both the qualities of Homer and Dante. In the same way, we can take Valmiki and Vyasa in the place of Homer and Dante and Kalidasa in that of Milton. Kalidasa possesses the loftiness of Valmiki as well as the majesty of Vyasa. □

(Short story)

VICTIM

S.G. Vaidya

The bus left Kolhapur at 8.30 p.m. Niranjan did not face much difficulty in securing a seat for himself near the window. I was in the seat back to his. I too had selected window side seat to get fresh air for I hate stuffy weather of a bus or a train. I observed him moving about unmindful of the passengers and people around. He seemed to be obsessed with something queer about him. He had wound a black muffler around his head. He seemed to be a sexagenarian.

There was no considerable rush in the bus. As it was the rainy season most of the passengers refrained from journey. Usually busses on this route are found crowded. The atmosphere outside was quite dull. The conductor was busy in issuing the tickets. As he finished his job he blew the whistle thrice. The driver decoded the language and turned the lights out leaving the passengers in darkness. The hazy sodium vapour lamp-posts receded one by one. The journey of a one and a half hour. The driver took a deviation from high way into the yard of a dabha. There the conductor who had a pot-like-belly, announced: "Ten minutes' time for tea/supper". Most of the passengers alighted there to refresh themselves with supper and some with snacks which were not fresh. But Niranjan did not alight. Here the drivers and conductors enjoy at the expense of innocent and helpless passengers. The poor passengers are forced to fill their stomach with stale things at high prices. These dabhas I call the centres of exploitation and drivers and conductors behave like the agents. The bus once again

began to move with fresh rattling sound. The feeble clouds driven by the wind poured a little drizzle and aggravated the foul dullness of the atmosphere.

The bus was cutting through the vast plains and panting over the curving climbs of the hills here and there. The loaded lorries that rushed from the opposite direction threw streaks of yellow light, on the greasy faces of the sleepy passengers. The surrounding plains and hills were brightened at once in the lightning for a moment and were again wrapped in darkness.

Some time around 3 o'clock the bus entered the newly constructed, scantily populated central bus station at Hubli. The driver turned on the lights. Some lonely flies and humming mosquitoes twirled around them. The motley East spread a dim light. It was here that Niranjan alighted from the bus, putting his hand kerchief and muffler on the seat as his deputies to guard it, lest it be occupied by new passengers who got in. Directly he dashed to the tea house where ordinary brown tea is sold at "night-rates". He guzled it hastily and paid double the "day rates". He then turned towards the bus. But as the driver and conductor had already got in and the latter having blown the whistle, the driver started the bus and the wheels floundered slowly through the slushy ground. I asked the conductor to stop for a while as Niranjan had not come back from the tea house. The driver sounded the horn and he came running and boarded the bus. But sauntering in the gangway he was confused and unable to recognize his seat.

The seat upon which he had left his deputies was occupied by two youngmen, who were fairly well dressed and seemed educated. They looked as if they had travelled in that seat from the starting point itself. Niranjana approached the seat and said "young men get up. It's my seat. I travelled from Kolhapur." One of them rejoined, "What-at? Where is your seat? I travelled in this seat only."

"Look at the luggage rack. My briefcase is exactly over this seat. It is there as I had adjusted. So it is my seat. You are the impudent intruders. Get you off from my seat" Niranjana reiterated.

At this one of the youngmen was incensed and tucking up his shirt-sleeves said, "You old idiot shut up. It is my seat. My seat. If you speak more I will"

Though Niranjana told those obstinate youths that he was not keeping good health and because of dizziness he had vomiting sensation and therefore he had selected the window seat, they paid a deaf ear to him. So he called the conductor who too, being somnolent, said, "Are! Why do you insist on that particular seat only? Go and get seated in any other one, as there are many half occupied seats" and retired to his rear seat to doze off.

Niranjana then turned to his co-passengers and asked them to attest the fact that he travelled by sitting in that seat from the starting point. But nobody opened his mouth and spoke for him. At this point, sensing the possibility of a skirmish I butted in and addressed the youth, "Young man I have seen this gentleman travelling in that seat ever since this bus left Kolhapur. He had just got down here for tea, leaving his belongs here. It would

be ungentlemanly on your part if you try to usurp it now."

The hooligan became angry at my words and abruptly ejaculated. "Who are you to advise me? If you are so big-hearted why not you offer him your seat?"

So I got into a sort of big-hearted incumbency and welcomed him to sit beside me. But he tried the other seats upon which the passengers were lying, some in half drowsiness and some snoring as if lounging on their personal sofas ignoring completely the common understanding that an S.R.T.C. bus is a public property and the seats in it are meant for sitting passengers to sit. Some did not even stir while some others refused to accommodate him. So finally he approached me and I accommodated him.

After adjusting himself comfortably and collecting the belongings he kept them within his access and sat silently. On being asked where he was going he said that he was going to Davanagere where he had settled down. Formerly he worked for a Private Company in Kolhapur and retired just a couple of months back. He had been to Kolhapur to settle some affair there in the Provident Fund Office. He also said that he had settled his third daughter's marriage for the next month. Though the doctor had advised him not to undertake a long journey the familial responsibility and the circumstances had pushed him into one.

After giving these bits of information about his personal as well as professional life he was silent for a moment. Then he talked of the youngmen's high-handedness and boorish behavior towards an aged and ailing old man like him, and also the indifference of

the passengers even in the moment defending justice. He wondered whether the stream of protest and regard for the old and ailing people was getting sunk into the dreary desert of indifference!

Unmindful of the sleepy passengers, the bus was slitting through the faint darkness of the morning which clothed cold wind. It was at this hour that the mishap befell. He belched severely and abruptly. It seemed he had a retching sensation. He rose immediately in the middle of conversation from his seat and was about to vomit through the door-window. The door latch gave a sudden jerk from the hook and the door opened with a bang throwing him out head long on the road side. The sudden sound alarmed the driver and soon the bus came to a halt. There was a panic-stricken look on every face in the bus. He had fallen flat, his lips licking the road-side soil. His cheeks were cut and there was a ghastly look on his bleeding face. Except for a few minor bruises on his elbows and knees there were no major wounds. But he was unconscious. He was immediately carried into the bus and then admitted into the emergency ward of the "Accident Care" hospital. The doctor said that it would take some time for him to come back to his senses. On searching his pocket his ad-

dress was found along with phone number. I telephoned to his home. At the other end of the telephone I heard a female voice. Probably it was his wife's. I consoled her and gave the address of the hospital where he was admitted.

Afterwards we all got into the bus and resumed our journey. Though I reached my place safely my mind was much disturbed by the harrowing experience during the journey. I wondered as to who^o should be held responsible for the mishap. The questions like what is the real meaning of the word "Right"? Is it simply holding something in possession by hook or crook?; What is the role of the transport corporation in safeguarding the journey of a passenger?; How far the faulty maintenance of the vehicles and their use in transportation are permissible or acceptable?; What is the human predicament in the society where every one is turning into an involuted selfish island?; Why the people, especially the youth become so indifferent and callous towards the ailing old?; Can a society boast of progress which displays an abhorrent disregard for the old and incurs their wrath and curse?; Questions like these harass my mind for sometime. □

HOPE OF LOTUS

R.K. Singh

It doesn't end even if I abandon desire :
 non-suffering is no key to nirvana
 in the maze of unliving the past and passions
 and novel delusions of mind and fears
 the itch and sensations, growing degeneration
 of island existence in dimming light
 life only freezes; the foul of stegnant pool -
 yet the hope of lotus rises with sun

□

THE INSIDER : A Critical-Assessment .

Dr. B. Parvathi

That a hectic public life is no hindrance to creativity is amply proved by the Polyglot, Scholar, Jnaan Peeth Awardee and the former Prime Minister of India, Sri P.V. Narasimha Rao in his book *The Insider*. His unique achievement has been the successful fictionalizing of Pre-Independence and Post-Independence Indian politics in high places. This heavy book of 833 pages of semi-autobiography and fictionalized politics is a significant contribution to Indian English Writing in general and the political novel in particular. The difference between other political novels like *A Storm in Chandigarh* and *A Situation in New Delhi* of Nayantara Sahgal and *The Insider* is that while the former delve into human stories rooted in political events, politics forms the very core of this novel. It is not only a rich addition to the political novel in Indian English but stands first among the existing ones.

The Insider is a record of the intelligent and idealistic Anand's life from the days of Bhagat Singh to the assassination of Indira Gandhi. It is also the obverse of a nation's story about its ruling political party, a record of the immediate past of India and its current history, for whose future many sacrificed their lives the fruits of which are gathered by undeserving, vily, cunning and scheming power-hungry politicians. The description of the cause and effect of pursuit of political power in *The Insider* is graphic.

Here Sri P.V. Narasimha Rao searches for the factors which hindered the nation's progress as desired and planned by the leaders after the British left India, and exploited the innocence and trust of a people who believed in the reality of a heavenly India. He shows that the attempts at nation building are thwarted more by self-seeking, power-mongering politicians than by poverty or illiteracy. He makes a very pertinent observation that "persons and designations changed but the relation between the ruler and the ruled persisted in a different form". He also sees through the veneer of political ideology and service which draws from him the observation that the "ideal of state employing power judiciously to support the disempowered and protect and assist the weak" is lost in the game for power "where people figured nowhere in the high drama of politics". He adds elsewhere in the book that almost all developments in the political field could be traced to a clash of egos.

Post-Independence Indian history is synonymous with the history of the Congress Party which ruled the country continuously from 1947 to 1977. Sri P.V. Narasimha Rao traces this consanguineous history and relationship with objectivity and concern. Difference of opinion resulted in splitting of the party while unabashed opportunism among the members resulted in its general weakening. The former Prime Minister's assessment of his party and party men in this

book is critical and comprehensive. With the mediocre and selfish drifting into politics by design how ideological goals have dwindled into efforts to grab and hold power by any means is illustrated in the characters of Mahendranath and Chaudhuri. Even though an ardent admirer of Nehru, Anand the protagonist is anguished and angry with the giant who did not envision a suitable leadership for the country after his term and in his absence. He is conscious of opportunists who clustered around power centres like Nehru or Indira Gandhi being detrimental not only to the party but also to the country. As Sri Rao observes such men are interested in retaining power without assuming responsibility. Hence, men in the party speak much rhetoric without effecting any change and make claims without showing results.

The Insider is also a lucid history of the young state which faced the Chinese aggression in 1962, war with Pakistan in 1965, refugees from East Pakistan and witnessed the birth of Bangladesh in 1971. It is also a clear document on the reasons which gave rise to these events, and others like the Kashmir issue, linguistic reorganization of Indian states, anti-Hindi movement, nationalization of banks, the spell cast by the two words 'garibi hatao' and land reforms. In *The Insider* Sri P.V. Narasimha Rao makes an appraisal of the general degradation of journalistic standard where sensationalism replaced reportage. He writes not without a touch of humour that "..... to a journalist, a compelling headline was much more valuable than the head of his best friend". He also examines the reasons for slackness in the public sector.

No work of fiction can be complete without a web of human relationships. The scope of the book throws light on the artificiality of fleeting, need-bound relationships in political life. However, the complexities of personal relationships within and outside family are also drawn. It must be stated that though these are scanty, they are insightful as in the case of Aruna and her brothers. The novel abounds in very memorable and insightful lines such as the terrible unarticulated tensions in a Hindu family, "the fall of a friend or foe, a brilliant one, gives rise to a subtle ripple of joy in many human hearts", "politics is a male dominated hell-hole where men are lecherous", "people worship the stone god who eats or drinks and the sadhu who doesn't, why not respect the natural?" etc.

The criminalization of politics is an important issue discussed here in the character of Shekhar. In spite of his limitless ambition, opportunism, trickery and villainy, Shekhar appears to be closest to the writer's heart, like Milton's Satan. In Shekhar is the instance of a high intelligence twisted due to familial and social deprivation. His intelligence and efficiency initially take him to the underworld enroute to political power. Shekar, the 'Vakrabuddhi' in spite of his power, as a deprived individual harbours, not without reason, fantasies of revenge and annihilation of a society that would never grant him status or respect. His observation that leaders just keep talking of a casteless society without believing a word of it is significant for its reflection of human hypocrisy : Sri Rao's portrayal of not a 'Shekhar Chaudhuri' or a 'Shekhar Gupta' but of a 'Shekhar

Nothing* is tinged with deep sympathy.

In this book the former Prime Minister holds the bending of ideology to suit selfish, personal ends and the lowering of ethical standards in political sphere responsible for a general and widespread degeneration in public life. Reading *The Insider* is not an easy or comfortable job considering its bulk and its central concerns. But it has what a good book ought to have readability. It is the fictionalization and contextualization of the

Indian situation. It does not matter if there are long sections on electoral process or about nonalignment or Chinese aggression - they read better than any book on civics or history. It lays intelligible a number of bewildering issues in the Indian political scene. For a book of this volume and kind, in spite of the four additional chapters and an Epilogue the conclusion to *The Insider* appears sketchy and abrupt. I hope that its sequel will recompense *The Insider's* lapses. □

“SHE” (The Sweet heroic beauty)

B. Indira Kumari

Her eyes were sweet and smiling
With solemnity their in reigning.

She stood in all loveliness
But supported within by manliness
So gentle was her sweet tone
But in its depth rumbled determination.

Her words were not so elequent
Yet were with deep sense pregant.

An ordinary woman she seemed to be
But great personality in reality was she,

Like a fair flower blooming
And sweet perfume spreading
And from beneath the leaves shyly looking out
Gently she peeped into the light,
But like an arrow from the womb of spirit
Sometimes flashed out from her place of secret;
She was the manly courage no doubt
In the soft sweet womanliness manifest.

To give birth to many a hero
Or herself to act as a hero.
Ah! she proved “woman is the bosom
Whence comes forth true heroism”

□

OLD AGE BLUES

Dr. R. Rabindranath Menon

I knew him. At sixty-five plus his pituitary,
king of glands, was strong and played its part.
Each king needs a queen, but the wife would pillory
his old age hungers as vulgar, call him old fart.

A pity. With skin so smooth free of wrinkles,
her smile a sunshine yet, his memory swings in
a past with passion's thrills, his eye twinkles.
But the fish, a long way to swim, loses its fins.

Close family friends, we all often met:
bonds connecting us males ran deep and led
to dark secrets; women, secretive, couldn't get
half as intimate. Her version remains unsaid.

She had developed anger as pretence, a fine art
to rebuff him. Women very clever at subterfuge,

turn inventive as devils, and seek refuge
in the caves of aches and aches; they outsmart.
Frigidity, a state of mind, a refusal to receive,
that the sub-conscious physically translates.

It's as if mind unweary were eager to retrieve
some reason to resile, and it unkindly grates.
Match-stick, just a match away from the flame,

finds it too late to follow the updated trend
when sticks with headier stuff than pith of blame
in its head, strikes any surface to gain its end.

Women hold the key to old age's delight,
the hallowed inn-keeper; when she loses the key
to the kingdom, it's tragic. Lacking insight,
the dim light stops short of seeing beyond the lea.
Never undervalue old age, there are more things
in this life than youth can boast of. No fling
or flame leaving ash, but a mature fire that brings
more warmth than heat, the heart ushers in a spring.

FRONTIER MAIL

Ravi Srivastava

Oh, how I miss the whistle of the Frontier Mail
The train that could travel like a tropical gale.

Starting in Peshawar, it comes up to Lahore,
From its decorated engine black smoke does pour
As it flies through Punjab with a marvelous roar,
Bearing peasants, Pathans, Sahibs and troubadour.

From Lahore to Jalandhar it would wind its way,
This veritable Queen of the Indian Railway,
Zooming through the country side without a delay,
Looking forward to ending its trip in Bombay.

Amballa, Sharanpur, Meerut and Delhi,
She will make her way like a busy honeybee,
Its passengers devouring mango and litchi,
Drinking hundreds of gallons of chai and lassi.

From Mathura, Kota, Baroda to Surat,
Through fields of soyabean, sugarcane and peanut;
One can spy in the distance, groves of coconut,
And beside the railroad, the farmer and his hut.

Children run along and wave at this black beauty,
Men stop and ogle at her like it's their sweetie,
This train won't stop at a request or entreaty,
As it whistles its way into Bombay V.T.

Now you see it steaming into VT's compound,
Its two-legged cargo gets its feet on the ground,
With the rest of a day, it will be turned around,
And back home to Peshwar, this train will be bound.

Oh, how I miss the whistle of the Frontier Mail,
The train that could travel like a tropical gale.



PROLEGOMENA TO MARGO SKINNER

Dr. Sanjiva Dev

Stasis and Kinesis, which represent space and time respectively, may in other words be called being and becoming, which again represent matter and energy.

Man is man because he is not a stone, a plant or an animal. Unlike them he thinks, he writes poetry. It is only the human being who produces poetry, whether spoken or written, while other living beings are unable to do so.

Yet, all human beings are not poets despite the fact that all poets are human beings.

Mrs. Margo Skinner is a poet in addition to being a human being. She was not merely a poet but more than a poet as well. She was a multiple cultural being. She did belong to every realm of both enlightenment and refinement. She was a versatile genius.

For her to live meant to make a pilgrimage on the fragrant path of culture. She was a living embodiment of moving culture.

Apart from other aspects of culture in which she was engrossed, poetry had been the main aspect in which she lived. Her life was dedicated to the flames of Truth, Benevolence and Beauty. She was born in San Francisco, California and in the same city, after husband's death, she left her carnal body.

She was a lyrical poet par excellence. That was why she was inclined to write the Hyku poems, which migrated into several parts of the globe from Japan.

She was fond of Oriental Culture, especially she was inclined immensely towards the thought, arts and people of India where

she spent two years during 1960 and 61 in Hyderabad as Editor of the English Magazine "Mankind", dedicated to politics and culture, which was internationally circulated. Dr. Rammanohar Lohia was the Founder-Editor of "Mankind".

Later on Mrs. Skinner returned to San Francisco where she settled down as a film critic and broadcaster, contributor and staffer to Bay Guardian, Hollywood Reporter, Sacramento Bee, S.F. Chronicle, Toronto Star, AP Reuters etc., and many more. She was immensely interested in various sports and conducted world tournaments creating inspiration in many a man and woman, boy and girl.

She was a keen traveller: Hawaii, Phillippines, Burma, Hong Kong, India, England, France, Italy. Her interest was both intensive and extensive covering cultural anthropology, ecology, politics, love of animals. She had fostered two great Siamese cats as well as special dogs.

Thus Mrs. Margo Skinner was a rare human specimen, a luminous flame of all that was right and bright, extending the tripple-glow of the True, the Good and the Beautiful for the sake of the benevolent unfoldment of the soma-psyche of humanity at large.

Like every human being she too was composed of flesh, blood, bones, nerves, brain, motor and sensory organs accompanied by thoughts, feelings, hopes, despairs, fear and courage, etc., yet she was not an empirical being, she was a transcendental one beyond

the shadows of mundane life.

Her aesthetic as well as intellectual writings, done both in prose and verse, which have remained immortal inspite of the absence of the writer who has hidden behind the veil of mortality, do reveal what is hidden behind the phenomena of the cosmic reality.

Mrs. Skinner's, cerebral-cum-sensory functions were not the slaves of the cerebrum and senses but they rendered the latter their own slaves. She was never a slave of the phenomena itself. She stood always in living - Liberation free from all the fetters of the cosmic existence.

Human life is three-fold-Sub-Human, Human and Super - human. Man is born as Sub- human grows as human and culminates into super-human. All human beings may not pass this process of evolution. Some of them forever may remain in the state of the sub- human, others may in that of the human while a few may evolve into the super-human.

Mrs. Skinner was able to unfold herself into the super-human before embracing the evening of her life. What ever fails to be done by the sub-human is accomplished by the human and eventually whatever could not be done by the human could be accomplished by the super-human. Judged by the marvellous achievements executed by Mrs. Skinner one could arrive at the conclusion that she, beyond all doubt, was a super-woman who had lifted herself above every sub-human and human imperfection. It seems she was above the common reach of ordinary humans. No doubt, she had climbed to the ultimate summits of life and yet she was within the common reach of the ordinary persons. That was why she happened to be super-human. A super-human is then a super-human when he or she would be within

the reach of an ordinary human.

The present volume "As Green As Emerald" contains Skinner's poems of diverse contents and forms full of fine feelings. She was a subtle romantic poet like Shelley and Keats. Her poetic impressions are beyond our perception because the impressions are subjective and abstract while the expressions are objective and concrete.

She was an admirer and adorer of Nature's charm and calm and her poetic expressions remind of Shelley's subtle poetic sentence "There where feeling, music and moonlight are one".

Skinner lived on the earth in her physical body but used to fly in the sky in her psychical body. She was, for a major part of her time, occupied by the transcendental atmosphere in the infinite azure sky above. In her poem "The Silent Fountain" she sings:

"Silent now the singing stone
The Listener has gone
The black bird, spotted bird, with blood
Fly away; bathe your marked breast, wings in
the distant river,
Wither pomegranate, Shrink Papaya,
Titily, see your golden dress in another mirror
Rose-Tree scatter soft white petals
There is no waiter to keep you green.
Striped Squirrel, whom Rama stroked,
Skittening Lizard, quick - winged sparrow.
Travel, you have lost your garden
The Listener has gone.
Silent now the singing stone
The gravestone of the garden".

In the above poem, the theme is new, the technique is charming and the aesthetic appeal is sensitive.

English Poetry is divided into three: regular verse, blank verse and free verse (vers

libre). Regular verse is that in which both rhyme and metre are used; blank verse is that in which mere metre, devoid of rhyme, is used; free verse does not contain both, meter and rhyme.

But now modern poetry in all languages of the globe is addicted to free verse whose father was the American poet Walt Whitman in the last century; whose publication of free verse "Leaves of Grass" has been very famous.

Skinner was familiar with all these poetic forms. Her poetic content used to appear in amplification in the simplification of the construction of form. It seemed she was born in poetry, lived in poetry and died in poetry!

Her poems are paintings in words, or visual poems: these poems are not written in the medium of words but in the medium of poems. In the following short poem only feelings appear in the place of words:

"Come out, come out of your narrow house
Come into the starlit streets and dance,
While rockets spangle the sky with gold,
And music pours forth from every star
to the double pulsing of our hearts".

The creators of such pure aesthetic poems are not poets but poems themselves. Margo Skinner was not a poet but a poem itself - a living poem!

It was already stated that she did produce also Haiku poems. Haiku originally was born in Japan. A Haiku poem in the Japanese language contains seventeen syllables in three lines - the first line contains five syllables, the second line seven and the third line five. These mini-poems are pure word-pictures delineating fleeting incidents especially ephemeral natural phenomena

In the English versions of these Haiku poems the poet transcends the Japanese principles of prosody. In the following Haiku in English, Skinner did the same.

Haikus:

"Rain falls on the sea,
Nourishing coral gardens,
In subterranean grottoes"

"A Brilliant paper fan flouts westward
who has left it to the tide!"

"I looked for the star
The sky was black
No headlights on the dark highway".

Such a luminous human star (Skinner) did vanish forever from our territorial globe into the more luminous stellar sphere.

She lived not for the sake of her own living but for the sake of the living of others too.

Living is a loftily delightful act, no doubt. But living in sorrow and suffering is worse and more miserable than dying.

Skinner used to be keenly diligent in keeping herself as well as other fellow-beings ever delightful. She was well aware, man could not happily live without food and at the same time she was not unaware that man could not do so with food alone. In order to lead a happy life man should have both food and culture - food for the survival of the body and culture for the radiance of the mind. That was why hunger and ignorance ought to simultaneously be eradicated mercilessly for merey's sake!

Margo Skinner lived for the sake of realization of that lofty effulgent Ideal. □

A REPORT :

SEMINAR ON INDIAN ENGLISH POETRY ITS TRENDS AND PROBLEMS

Yogesh G. Nair

The Tamil Nadu Centre of the Foundation organized a one day seminar on "Indian English Poetry - its trends and problems" at World University Service Centre, Chennai on 27th of August 2000. The main focus of the seminar was on the various aspects or trends that are prevalent now in Indian English Poetry, and also the problems faced by it in the modern socio-cultural set-up.

The Seminar had 38 Participants from Baroda, Balasore, Tirupathi etc. and also from academic institutions in and around Chennai. The Seminar was formally inaugurated by Dr. K. Chellapan, Director, State Institute of English, Tamil Nadu. In his opening remarks Dr. Chellapan appreciated the efforts of Poets Foundation in organising such a seminar and bringing all poets/reviewers to come together to interact and share their experiences. In a brief but inspiring speech of about 35 minutes, he presented before the audience the birth and growth of Indian English Poetry and also its role and position in the current world scenario.

Followed by this 9 papers were presented and they covered different aspects of Indian English Poetry like publishing poetry in India, the future of Indian English poetry in IT world, Poetry, Technology and Creativity - the Indian Context etc. Poetry reading sessions gave opportunity to many established / upcoming talents to present their creative works before an august audience.

In the evening a cultural programme was organised in which a one act play, a Musical programme, dance etc. were presented by the members and also by students from schools and colleges. The Seminar concluded with concluding remarks by Dr. Ramani of Guru Nanak College, Velachery and vote of thanks by Mr. Yogesh G. Nair, Tamil Nadu's Representative of Poets Foundation.

In short, the Seminar was an occasion where the participants could come together, interact, share their ideas, experiences etc. and also be together for a day to renew their relationships and try of ways and means to let the beginning be more effective and fruitful in the days to come. □

LET'S BE FRIENDS

Antaryami Sahu

Leaving behind our dismal memories
caused by wars and conflicts
of the bygone days,
Let's renew our relationship
and be friends

so that
the days to come
would be better times
of hope and peace.

□

INTERNATIONAL SCENE

Dr. Ms. Santhishree D. Pandit

In the international arena several events take place daily. Some of the events that made differences to the global systems in this quarter are

- The derailment of West Asian Peace process between Israel and the PLO.
- The US Presidential elections, which would bring to an end the Clinton era.
- Renewal of Indo-Russian ties and the visit of Putin
- The Kursk submarine tragedy
- The ASEM summit
- The Sri Lankan Parliamentary elections and the death of Srimavo Bandarnaike.

All these events have to be analysed from a detailed and deeper perspective. West Asia has been a hot spot and vital to the interests of any global power. It is politics of oil that has made this region what it is. The attempt in recent years to get the Israelis and the Arabs to the negotiating table has been a Herculean task. There have been serious differences on the status of Jerusalem. Apart from the existing territorial dispute religiousity complicates the resolution of the vexed question about the future of Jerusalem. The city is Jewish in the centre and western suburbs and in the eastern and its suburbs Arab. The fight is who will control the city that houses the Mount of the Aqsa mosque, where the Jews believe was their holiest of

holy temples. It is a visit to this Mount by Israeli right leader Ariel Sharon that enraged the Arabs. The suicidal attack on the US naval ship off the shore of Yemen that killed several American sailors has also been further evidence of Islamic fundamentalism in West Asia. This was followed by the killing of two Israeli soldiers by the Arabs that brought an instant reaction from the Israeli military, which was swift, and rather excessive.

The race of the White House has reached the climax. Both candidates look lacklustre. After the charismatic Bill Clinton it is difficult to choose between the two candidates. If the restriction for two terms was not there perhaps Bill Clinton would have run successfully for a third term. The race seems close after the Democratic candidate Al Gore has narrowed the margin of victory between himself and the Republican candidate George Bush Jr. The Vice Presidential candidates are chosen with particular care to woo certain influential constituencies. The Democratic candidate is Joseph Lieberman, a Jewish American, who has sought to reassure the party's traditional supporters among the African-American by reaffirming his faith in the concept and practice of affirmative action for their benefit. It also underscores the Democrats minority - friendly politics. The Republican candidate, the formidable Dick Cheney has a lot of previous administrative experience with

the Reagan and Bush Sr. , administrations. The campaign has brought two facts- the reinforcement of perceptions of the candidates and two, the notion that the American voters are not only looking for substantive depth on issues, but also on things such as "likeability" and "trustworthiness". As for India, it makes no difference which party or candidate wins. The US foreign policy works on its national interests and at present India is an important geopolitical player. By the time this issue comes out of the press the results will be known.

The Putin visit to India saw a reversal of roles. During the Cold war it was the mighty Soviet Union that dictated terms. After 1991 the break-up of the Soviet empire Russia made desperately a search for friends with the failure to get West's help Russia is looking towards its traditional allies. India has realised that in a unipolar world, Russia is longer useful in regional equations and the US cannot be antagonised. India needs military equipment. Hence it was a visit that suits each others's convenience. The Kursk nuclear submarine tragedy, which killed all the sailors proves the danger of nuclear submarines. The message from the latest Kursk tragedy is that nuclear submarine technology is far from being fully grasped. In 1972 another Soviet submarine K-3 caught fire, a hundred miles from a Norwegian island.

The Korean peace process, is concerned with Taiwan and Indonesia and the future of trade liberalisation under the WTO obviously dominated the informal discussions at the summit. The earlier meeting at Bangkok in

1996 and London in 1998 has seen very little progress. Since the London meeting the two continents have been facing internal crisis. The preoccupation with human rights violations in East Asia has belied hopes of a vibrant partnership. When the EU insisted on incorporating a commitment to protect rights and freedom into the ASEM framework document, it has only to be expected that the leaders of China, Singapore and Malaysia should insist on specifying that there would be no interference in internal affairs. If trade liberalisation, the fight against international crime and the digital divide are the major concerns of the ASEM in the short term, the Seoul summit did little to advance those causes except calling for a fresh round of multilateral negotiations under WTO.

From the Indian perspective, where the SAARC has been too limiting, the ASEM can be an opportunity to involve South Asia as well. But there has been no word about the expansion of ASEM as the East Asian members are dragging their feet for two reasons. Firstly they do not want to enlarge and dilute the forum which is still to get a focus. Secondly it could become unwieldy. Thirdly there is the Pakistan factor. If India is admitted, Pakistan will also want to come in and its all weather friend and Big Brother China will also will see to it that India's entry is tagged on to it. It is up to India to convince its eastern neighbours that it can add value and substance to the ASEM and ensure its induction by 2002. SAARC has been a non-starter due to the differences between India and Pakistan.

The engagement with a rogue state like North Korea has indeed been quite successful. A totalitarian regime that China protected and gave it its nuclear secrets could not feed its population. But North Korea cleverly used its nuclear status, which made a country like the USA to negotiate with it. The US Secretary of State, Madeline Albright had gone on a hurriedly planned two-day visit to North Korean capital Pyongyang and met the elusive leader Kim Jong Il. The reason is its nuclear capability and its export programme of selling weapons to Pakistan and Iran. Most of the Ghauri missiles of Pakistan are from North Korea. The South Korean President Kim Dae-jung has got a lot of support for his sunshine policy of engaging North Korea and won the Nobel Prize for Peace.

Now coming to our neighbourhood that is

South Asia. Sri Lanka went in for its parliamentary elections. No party got a clear majority. The ruling party of President Chandrika Kumaratunga, the People's Alliance was the single largest party. The Opposition United National Party many of whose leaders were targeted by the LTTE has been pushed to the second place. The death of Srimavo Bandarnaike, the first woman Prime Minister, ended an era.

The Denmark vote against the single Euro currency was a set back to the process of the European Union. The Kosovo elections are a referendum. In recent elections the people of Yugoslavia elected the opposition leader and clearly sent the message that they did not like the President who brought them so much misery. □

WORDS

Thirty R. Damania

Some words heal
And some words hurt:
Some cause sorrow,
And some cause mirth.
Some words lash,
Bringing gall and tears:
Some words soothe
Troublesome fears
Some words kill,
And some give life:
Some jab as hard,
As a steel-tipped knife.

Some bring hope,
To a sinking heart:
Some cause husband
And wife to part.
Harsh words come
From a thoughtless mind:
Sweet words belong
To a heart that's kind.
So ere you open
Your mouth in haste;
Think well each word
Speak well in taste. □

THE TRUE VOICE OF CULTURE

Oscar Wilde

Society, which is the beginning and basis of morals, exists simply for the concentration of human energy, and in order to ensure its own continuance and healthy stability it demands, and no doubt rightly demands, of each of its citizens that he should contribute some form of productive labour to the common weal, and toil and travail that the day's work may be done. Society often forgives the criminal; it never forgives the dreamer. The beautiful sterile emotions that art excites in us, are people dominated by the tyranny of this dreadful social ideal that they are always coming shamelessly up to one at

private Views and other places that are open to the general public, and saying in a loud stentorian voice, 'what are you thinking?' is the only question that any single civilized being should ever be allowed to whisper to another. They mean well, no doubt, these honest beaming folk. Perhaps that is the reason why they are so excessively tedious. But someone should teach them that while, in the opinion of society, contemplation is the gravest sin of which any citizen can be guilty, in the opinion of the highest culture it is the proper occupation of man. □

MESSAGE FOR THE MILLENNIUM

Sri Aurobindo

India will rise through the power of religion, of moral courage and truth. Let those be united, who are ready to give up everything for the ideal of nationalism; eager to present their mother before humanity as the highest divine force on earth capable of imparting spiritual wisdom and of doing universal good. Let them take up the work of the mother imbued with the spirit of religion and self-sacrifice. Children of the mother! you have strayed away for long from your ideal. Turn again to the path of religion. But be sure you do not do anything out of sheer, reinless excitement. Learn how you can work unitedly for what is just and for the good of the

country with a single minded determination and adopting all of your the same method and the same means.

Truth is the rock on which the world is built. Satyena tishthate jagat. Falsehood can never be the true source of strength.

The work is nothing without the ideal, and will be fruitless if divorced from its inspring force. The uplifting of a nation cannot be accomplished by a few diplomatic politicians. The spirit to serve, the spirit to suffer must be roused..... work without ideals is a false gospel. □

GANDHIJI AND HINDU-MUSLIM UNITY

Dr. Ch. M. Naidu

Mahatma Gandhi tried a number of experiments in the use of Satyagraha to solve India's problems. Among them the most complex and sensitive was Hindu-Muslim unity. It was a communal problem and unless it was solved, he knew that the country would not progress because it was based on mutual distrust, apprehension and hatred. But yet it should be solved in the interest of the country. Hence Hindu-Muslim differences became a challenge to him and to establish unity between the two communities became his life's mission.

In a sense these complexities arose more due to the psychological nature of Hindus and Muslims. They were often gripped in a state of fear. Gandhi thought that Hindus and Muslims should believe not only in physical but moral or God's strength. This would give rise to trust and beget trust. But to develop trust there should be a conducive atmosphere. This should be created because, according to Gandhiji, both races lived under the same sky, drank the same water, breathed the same air and shared the same land. So they could share amicability and trustworthiness.

Some people felt that he unnecessarily linked politics with religion and so the problem of Hindu-Muslim unity acquired religio-political colouring. But he denied this. He said that during his early life at Rajkot when he was a boy he saw his father maintain cordial relations with Muslims. Hindus and Muslims dined together in his house in large numbers. Inspired by this, when he visited South Africa to argue a Muslim case, he maintained good Hindu-Muslim fraternity

there. At times he became poetic and said that if one opened his chest, one would find his heart beating for Hindu-Muslim unity all twenty-four hours.

In a sense, he felt that this was not a problem at all because Muslims existed in other countries of the world and lived cordially with other races. But here Hindu-Muslim relation was something unparalleled. There were also Muslims in China, England, and other countries but nowhere there had been a demand from Muslims for separate identity or state as in India. If Muslims in Indian provinces on the basis of their majority demanded separate identity, he questioned the fate of the Muslims who were in minority in other provinces or scattered throughout the length and breadth of India. Does it not apply to them?

Though the problem was social, it had economic links also. Since Hindus were larger in numbers throughout India and as land was concentrated largely in the hands of a few Hindus, the Muslims were gripped with a fear of economic insecurity or 'prevailing poverty'. No doubt, some lands of Muslims better irrigated than others and yielded produce, but their benefits were reaped by the Hindu landlords. Due to constant distrust between them barriers were developed and Muslims started separate schools and townships. Thus land was also separated for them. This led to discrimination even in the treatment of animals like the cow. While Hindus held it in respect, the Muslims treated the cow just like any other animal. Gandhiji believed that if Hindus were not so particular over the cow

and withdrew quarreling, the mutual distrust could be mitigated. But under the pressure of passion and prejudice, both roused each other and entered into communal warfare.

Hence harmony is important and if this was achieved, Hindus and Muslims could live like brothers. For example, Gandhiji had his Muslim followers like Azad, Ali brothers, Ghaffar Khan and Hindus like Nehru, Patel, Rajendra Prasad etc. In political meetings both moved like brothers. He even claimed that he had no hatred against M.A. Jinnah, who at one time was a staunch congressman and moved closely with him. But later, since 1930's, he became a bitter rival to him. Yet Gandhiji said that he never talked ill of him. Actually Islam never spread hatred over the other communities. Hence if Jinnah hated him, it was because of his human weakness.

Gandhiji's dedication for Hindu-Muslim unity can be understood from a number of metaphors he often used in speeches. He said that both Hindus and Muslims were like two branches or leaves of the same tree. It means the basis of both communities was religious and depended upon unity, peace and compactness but not in drifting away as separate unit. A Hindu or a Muslim, irrespective of his religion, belongs to the same nation.

Gandhiji referred to the social growth of Muslims and the top positions they held in society. Buddruddin Tyabji was a Muslim but acted as a President of the Congress. Dadabhai Naoroji and Pherozeshah Mehta were Parsis but they too presided over Congress sessions. Hence he thought there was no bar if Muslims wanted to occupy high positions. If there was a quarrel, it means it was a sort of a bargain and there was no need for such a thing if both communities sought friendship.

Further, there should be congenial atmosphere for both communities, because as he said both Hindus and Muslims ate the same cereals and drank the same water. For Gandhiji inter-dining and intermarriages were also not extraordinary things or something to be keenly observed. It did not matter if one did not eat with another or enter into matrimonial alliance. It is a private and personal matter just like one's likes and dislikes. But some how caste Hindus, as Gandhiji wondered, were very particular over this private matter, and gave religious colouring. He said that these customs and superstitions should be ignored since Hindus and Muslims were products of the same soil.

But the ultimate objective of Gandhiji was to attain Swaraj by promoting Hindu-Muslim unity. He did not want that the British should continue to rule but he knew that one day it would be ended. To liberate India from the British yoke there were two methods: using violence and observing non-violence. The mutineers tried the first method in 1857 but it proved ineffective. Gandhiji did not like it but preferred the second because it was superior and it does not require the consent of others as in the case of violence. The reason is if two persons want the same thing and one of the two follows nonviolence there is no quarrel. So with nonviolence one can attain Swaraj. But if one follows violence it involves many awful steps on the way. If the Indians preferred to achieve Swaraj by violence, Gandhiji said, one should not think of achieving Swaraj in the near future because once the fighting started it was difficult to wind it up and rivers of blood would flow. Hence in order to achieve Swaraj, communal harmony and nonviolence are the most relevant and useful methods.

□

FICTION AND WESTERN INFLUENCES

Dr. N.C.Ramanujachary (Srivirinchi)

Telugu short-story had made many strides and settled itself as a definite modality by 1950. The trends in manner of living and propagation of a well thought of ideology had somewhat crystallized by then; the role of a writer as a social analyst and a foreunner with peeps into futuristic appearances emerged in all its vigour. The modality has learnt to move with the flow of life rather than fight with it. Working for a more awakened and enlightened society has become a revealing characteristic feature. The social analyst became an activist, scientist and eventually a social engineer.

Before we examine how this has become possible it will be necessary to take a cursory look at the past events to obtain a comprehensive understanding in the historical perspective. We shall try to place the situation categorically.

1. The Telugu short-story is a modality which emerged taking the western literary patterns as model. This does not mean that Telugu did not have its own earlier models. Literature had exclusive form and content, and short-story, as such, is not of definite identity or an exclusive pattern. It was part of a larger, wider text wherein the parable, fable or short-story is fragmentarily employed in support of the basic assertions. It was evidently a part of the whole and is not 'holistic' in its earlier days. The ancient moorings are not adequate by

themselves and it is only in the modern times, i.e., the beginning of the 20th century that an identifiable form of a short-story emerged.

2. Modern literature of the new century has grasped the opportunity of identifying the contemporary situation and framing it well in environment, nature and model of living adopted by people of the land. The presentation needed a new form and vesture and the short-story filled the space appropriately.

3. With the advent of new movements particularly influenced by the Western thought and its preliminary understanding that took deep roots in the minds of intellectuals of the day, a flow of modern settings ushered in and it had ready response. A new kind of mind and thus a new Humanity emerged equally among the writers and readers. Lot of anticipation grew in the listening classes. New aspirations, new goals became the common focuses. The new age gave pragmatic and applicable turns in modes to satisfy the yearning hearts.

4. Literature tended to be employed as a tool for social change and awakened eagerness among all classes. Awe and wonder filled the human minds and a new look at the seeming dark spots paved the way for quick renaissance. India having attained political freedom and, independence of thought, was

searching for new avenues for progression and perfection. It even attempted to conjoin the new and the old images having felt that there is nothing either new or old but an external verity of existence.

5. The focal attention cheered the prevailing limited perspectives such as class/caste anomaly including untouchability, illiteracy and consequential closed outlooks on public issues: women's suffrage: bonded labour, etc. The remodeling of middle class and project an increasing effort to the higher values of life appeared to provide vaster field of activity, at the three levels of heart, head and hand.

6. Last but not the least, the material side of human nature provided only a hard base, which was felt inadequate to fill in the vacuum in human living. Mind, its ramifications, its capacity to shun the past and move forward into the unseen unexpressed parts of itself, association of ideas in new sociology, new psychology have raised new hopes for successful continuance. The trends of story setting, narration, plot development, endings in metafiction and epiphany have undergone enormous changes. An intellect grew sufficiently and intuitive look effectively added itself to that, thus enhancing the use of the literary modality in gathering countless figures around. The popularity of the genre exceeded by leaps and bounds.

In this premise, we shall endeavour to examine the status of Telugu short-story in the years 1950-2000. Form, content and use are the three distinct categories under which this survey can be made. Western influence over

all these three aspects is inevitable insofar as the marketable writers of the age are well informed of what is happening the world over. The influence of the west and other Indian languages has come to stay as a main output in bringing about sophistication to the literacy genre. Adoption of new forms, styles and ideologies are noticeable, ideas reformatory or other wise prevail to stand on their own merits. The technical values of a piece and its ideological priorities are supported mostly on the intervention of the benefit of the society at large. While the form Prima-facie decides the acceptability or otherwise of the piece, language becomes the code whereby ideas about the world are illustrated through a conventional system of chosen arbitrary symbols for communication. Thus language is also an inseparable part of the form, besides being a directing factor for the faster flow of ideas.

A short-story is a story with a beginning, middle and an end, though the three need not be in their natural order. Something happens with a story and it is narrated in readable, identifiable style. Happening can be either outside or inside of the human and the mind, which brings in the presence of 'characters' therein, many times named or too seldom unnamed. A story tells, beyond what had happened, much more in anticipation and imagination. Mechanization of the plot plays a prominent role in the form. Proclaimed or not, each short-story has a message thus ensuring that the exit-behavior of the reader is inevitably different from that of an entry behavior. Therefore the writing of a short-story

involves certain skills either in form or acquired as a result of continuous study and search. The skills are also prone for development and limitless expansion.

The form earlier was narrative. It was in past tense, moved to the present and anxious now to jump into the future. The writer related the story as he visualized. This need not be a first person singular, third person narratives are too common and appreciated as they tend to be non-personal and ever theorizing. Making the characters appear more vital than the narrator, allowing them to relate the story both in their own expression and dialogue in a modern outfit of the genre. Once upon a time, there was a village, so and so person lived there and his social status and standing was this and that was the old trend. In this sophisticated Telugu short-story one will not see this type of beginning. The character starts speaking and in the course of his first appearance, itself the setting is established. The situation and plot are however concealed, revealed in the first part of the story itself. The description of the setting, scenes and delineation of the characters do not occupy the opening paragraphs. Yet the atmosphere of the story is built and arranged almost till the end pages of the story, happenings covering only a negligible part of the total piece. This sort of form provides the writer an ample opportunity to place before the reader his stream of ideas without actually theorizing them or advocating them. As the ripe leaves and fruit wither away from the branches of the tree, the well considered ideas / phrases of

the writer fly away from him in the branches of the tree, the well considered ideas/phrases of the writer fly away from him in the language pattern of sentences. There is no character without an issue or pointer but this is put before the reader, not posed as a challenge. The reader is an active thinker along with the writer, sometimes even faster and sharper than the later. If things are projected before him as a challenge he would immediately turn away from the pages annoyed with the heaviness of the social sentiment or sensitivity. The reader is gradually initiated into the issue at point and made to own it as the story progresses.

Dialogue is a necessary part of the short-story form. An effective writer where the narration has to be seemingly inspired statement and where it has to be inviting and inspiring dialogues. Conversation among the characters is a dramatic feature; this builds the element of characterization and as well speeds the movement of the plot. Too much or too little dialogue mar the structure of the story. Information needs well-proportioned packing. Proceedings of the dialogues symbolize both the spoken word and the aesthetic communication skill.

There is also an experimental technique in running the entire story in dialogue and yet not missing any links of the plot. There are some writers who use pieces of verses in the narration to suit the convenience and to ease the tension in reading drab prose. In far earlier days of the short-story, the writers even used lines of verse as top note again in the

fashion of western writers but this practice happily now is discarded both in the West and the East. This packing of poetry lines at the top is thought to be helping the creation of atmosphere but is prone to uncaringly indoctrinate the reader. Again, dialogue exists in many levels, outer and expression of emotional intensity and is relevant to the story in that it performs one of the 2 function or both: I) furthering the plot and II) help the character.

Added to this, it also makes the characters in the piece real to life than made to order. Dialogues do include short descriptions allowing the reader form the scenes in the mind. All strands of technique must help the smooth running. The different aspects are interwoven and made into a unified whole in the short-story.

As we said earlier, by 1950, a definite social outlook and reformatory trend had already set in the field of writing. The Telugu writing has made its mark well and we had at least 50 short fiction writers whose particular aim is to depict social justice and humanism. Sarva Sri Chalam, Katumbarao, Padmaraju and Butchibabu have emerged as trend setters for the new age. The point is well realised by them that the purpose of writing is not for entertaining people but to enlighten them. Yet it is not surprising, the human nature and content being what it is that even now not less than 50% of the stuff that gets printed is of pure entertainment value, devoid of any trace of the other. Admixture of both is advocated by some but one doubts the seriousness of

approach of that writing.

The uncanny methods of the politician's attempts, to divide the rural population into groups in utilizing each side to their own advantage were effectively pictured in short-fiction. There was almost a revolution against the classical literature and the incidental rewriting of romance tales.

By 1970 and in the decades to follow, writers like Sarva Sri Ravi Sastri, Kalipatan Ramarao, Kolakaluri Isaac and Kesavareddy and a team following their trends had a rise in placing before the reading public the atrocities and anomalies that needed social justice. The social change that ensured the new industrial policy was put forth by writers like Tummeti Raghottamreddy, Adepu Laxmipathy, kaluva Mallaiah, B.S. Ramulu and others. The new equations drawn in human relationship, dismantling of joint family system, disturbed families, poor becoming poorer and the poorest, had grounds in humanism, existentialism and subtle distinction of realism. Truth being independent of human capacity to understand that a vital question has come up whether human beings are capable of recognizing reality at all. Realism, politics and history held deeper significance, and it was upheld whatever they may proclaim the human effort should drive in the direction of benefit and prosperity for all. The world of imagination and the world of actuality had to be merged into one. The change in attitudes and thinking modes needed for this were broadly and ably suggested in the fiction. Writers like Sarva Sri Hitasri, Munipalle Raju.

M. Rajaram, Bharago, Peddibhotla, Sripathi, Veeraji, Janakirani, Chayadevi, Ramalakshmi dealt with characters of above average mental caliber who could not easily accommodate themselves to the changing patterns of life, again upholding the eternal values, such as goodness, humanness, compassion, beauty, aesthetics and stressing the human need to stand by them. The short-story is considered to be unique medicine in which humans can hope to bring discourse into touch with the experience. We have of the eventuating of the data of our lives. Symbolic fiction grew beyond the world of common indication, when romantic tales, suspense stories and writings of mere entertainment value were discarded. Conventional writing gave way to the weaving of a New World based on the new realities perceived and anticipated. Subject matters have provided new insight into 'matters of fact' aesthetic pleasure by its form and fixture, magisterial mode of investigation entered into the scene. With the rise in economic standards and earning potential, there is visible change in the style of functioning and orientation in the context of a commoner. In literature, particularly the short-fiction is making him think of providing new models for repeated reflection but the results are not gathered and enjoyed in a common pool, in the absence of properly organized literacy appreciation clubs/forums. Varied content has brought in numerous uses of the form of the literacy genre. Not just a tool for social change or reformation/restructuring, it also stands a mirror of the human society. Contemporary social history

is written in the form of short story and thus the modality serves as a continuous record of sociological study, once the fiction part of its making is realistic and not too imaginative. Architecture, history, geography, philosophy, psychology, genetics, information theories, regional sociology, confessional memoir have been liberally used in making the short fiction. Widening the faculty of perception fact-fiction, decision-hesitation, science-new science, object-subject get jointly utilized to view the social issues not from one point but in a holistic approach, entire humanity being one unit of existence has become the central focus. The creative writer has surpassed the level of a social analyst or a social scientist and is emerging as one engineering the changes that ought to arrive. No doubt he comes up with the new insights to the problems of life. Unfortunately the social-scenario being too fragmented, one force putting against another, there are not strict takers in the other segments of life. Common dialogue and interaction is totally absent leaving the creative writer alone and at a far off distance. The fruits of study in one field and the absence of response makes each segment linger in isolation, exclusiveness and stagnation. Control for action being directed by the group with a mere lukewarm attitude towards the social issues, all socio-political thinking of the knowledge worker is getting marginalized.

(An abridged form of a paper presented at a seminar organizer by the Madras University: Dept. of Politics and public Administration during May 2000) □

WAS THERE A WESTERN OCEAN IN NORTH INDIA?

Dr. C.L.N. Moorthy

Kavikulaguru Kalidasa is known to be the greatest poet of Nature. People hailed him as 'nisarga Kalidasa'. His descriptions of various facets of Nature are refreshing and enlivening at the same time. So also his descriptions of land and people of India are quite authentic. Either the route of Raghu's world conquest-Digvijaya or the path of Rama's return journey from Srilanka to Ayodhya or the descriptions of the various kings taking part in Indumati's marriage, each is filled with authentic information. Scholars of Indian history are to check and correct their mistakes in the light of the information provided by Kalidasa- whether Emperor Pushyamitra Sunga ever became king or continued to be called as 'senapati' till his end, whether there was any dividing of Vidarbha into two provinces or whether the 'uragapura' of Pandyas in South India existed-these and other questions are settled to-day beyond doubt only with the help of the information provided by Kalidasa.

In the light of the above facts, we are startled and shocked to read Kalidasa's mention of ocean on the western side of India at the foot-hills of Himalayas. This description occurs in the beginning of Kumarasambhava. Kalidasa begins his mahakavya with the description of the glorious Himalayas.

Astyuttarasyaam disi devattatmaa,
Himaalayonaama nagaadhiraajah,
Purvaaparau toyanidhi vagaahya
Sthitah prithivyaah maanadandah (I,1)

situated in the northern direction is The Himalayas, the Lord of the mountains, the divine person, stretching into the Eastern and Western Oceans as the measuring rod of the earth. The significance of the statement is usually lost in the first reading of the verse. Where were the oceans in North of India? What are the Eastern and Western Oceans at the foot of the Himalayas? Again Kalidasa speaks of the four oceans surrounding the earth in his Raghuvamsa.

Payodhariibuta catussamudraam
jugopa gorupadharaamivorviim.(II.3). What is the authority for Kalidasa's information?

Mallinatha quotes Brahmandapurana as authority.

Kailaaso Himavaan caiva dakshine varsha
parvatam, Purvapascimagaa vetaav
arnavaantar upasthitam.

Other puranas also testify to the existence of the western ocean. But what is the historical evidence? What do the Vedic evidence reveal? When did the western ocean exist?

Prof. A.A. Macdonell has this to say: "The

ocean was probably known only from hearsay, for no mention is made of the numerous mouths of the Indus, and fishing, one of the main occupations on the banks of the Lower Indus at the present day, is quite ignored..... The word which later is the regular name for 'ocean' (samudra) seems, therefore, in agreement with the etymological sense ('collection of waters'), to mean in the Rgveda only to the lower course of the Indus, which, after receiving the waters of the Punjab, is so wide that a boat in mid-stream is invisible from the bank..... indeed the word Sindhu (river) in several passages of the Rgveda has practically the sense of the 'sea'. Metaphors such as would be used by a people familiar with ocean are lacking in the Rgveda..... The Atharveda, on the other hand, contains some passages showing that its composers were acquainted with the ocean." Pp.122,122, History of Sanskrit Literature.

In the work "The Religions of India", Prof. E.W. Hopkins declares thus: "Some scholars believe that this people had already heard of the two oceans. (i.e., the Bay of Bengal and the Arabian Sea). This Point again is doubtful in the extreme. No descriptions imply a knowledge of ocean, and the word for ocean means merely a 'confluence' of waters, or in general a great oceanic body of water like the air. As the Indus is too wide to be seen across, the name may apply in most cases to this river."

Ragozin, in her book entitled Vedic India, asserts that the word 'Samudra' in Rgveda

means "not the sea or ocean, but the broad expanse formed by the re-union with the Indus of the 'five rivers', whose waters are brought to it by the Pancanada." (pp.268)

Thus Vedic scholars of the West totally negate the existence of ocean itself. Then what to talk about the existence of two oceans, one on the west and other on the Eastern direction? Now what does the Rgveda actually tell us?

There are innumerable suktas in the Rgveda where the word samudra is used in the sense of ocean.

Rgv. X. 136.5 " Vaatasyaashvo vaayoh sakhaato deveshito munih, ubhau samudraavaa ksheti yasca purva utaaparah.

Rgv. XI. 33.6 " Raayah samudraansecaturo, asmabhyam saama vishv: h aa parasva sahasrinah

Rgv.X. 47.2 Svaayudham svavasam suniitham catuhsamudram dharunam rayiinaam, caturkrityam shamsyam bhuurivaaramasmabhyam citram vrishanam rayim daah.

Rgveda. VII. 95.2 " Ekaacetat saraswatii nadiinaam shuciryatii giribhya aa samudraat. (Of the rivers, the sarasvati-the sacred stream that flows from the mountains in to the sea-alone knows this.....)

Rgv. VIII.6.4

Rgv. VIII.92.22

Rgv. III. 36.7

Rgv. V. 85.6

Rgv.I. 13.2 and many more.

The first sukta explicitly refers to the two oceans, the Eastern and Western. It refers to God Keshin, or the Sun dwelling in both the "Eastern and the Western Samudras"

Prof. A.C. Das has, in his classical works, *Rgvedic India* and *Rgvedic Culture* conclusively proved on geological basis and Rgvedic evidence the existence of the oceans in Rgvedic times. The learned Professor indignantly says about the bias of the Western scholars thus: "This is a glaring instance and proof positive of the way in which wrong judgements are sometimes formed through bias and pre-conceived ideas."

Prof. A.Berriedale Keith of Edinburgh University has differed with Prof. A.C.Das in these words... "I am afraid your speculations on the age of the Rgveda do not convince. I do not think your geographical evidence needs or perhaps even admits the explanation which you have given. The fact that for many generations no one has felt the difficulties you have raised and that the fact most of us now do not appreciate them is an argument of considerable weight against their validity" Scholars generally disagree with each other on the basis of evidence. But for the first time an argument is struck down solely on the basis of majority of the biased scholars' standing and status in the world of scholarship. We must frankly confess that we were shocked at the observation like the above

from the learned and renowned Professor.

Geological surveys show that, in a remote age, a sea actually covered a very large portion of modern Rajaputana, extending as far as south and east as the Aravalli mountains, which geologists have designated by the name of the Rajaputana Sea. (*Imperial Gaz.of the Ind.Emp.*)Vol. I,pp.1-2.

The upheaval of the Middle and Northern Himalayas had taken place before man flourished on our globe. With the elevation of the Middle Himalayas was produced a deep trough at its foot on the southern side. What ever may be the causes of this upheaval and depression, there is no question that a deep trough did exist at the foot of the Himalyan range in ancient geological times. (*Geology of India by Wadia*, pp 248)

Coming back to the question of existence of Western Ocean at the foot-hill of the Himalayas, we are fortunately aided by H.G.Wells, who in his 'The Outline of History' reiterates what has been said in the various Suktas of Rgveda. He has even given maps of India at the times of the two oceans. He assigns this period to the NEANDERTHAL AGE, at the Maximum of the Fourth Ice Age (About 50,000 years ago). The Western ocean continued to exist up to the later Paleolithic Age (35,000 to 25,000 years ago). The whole of Northern India and Rajaputana and the greater part of the Punjaba are shown in the first map as covered by a vast and continuous sea which was connected with the Arabian sea

on the west and the Bay of Bengal on the east. The second map shows the uninterrupted continuity of the sea that separated the Punjab and the Himalayas from Southern India broken only by the formation of land in Eastern Rajaputana, and points at the existence of a sea over a large portion of the Gangetic trough (Which was undoubtedly "the Eastern Sea" of the Rgveda) and of another sea or gulf over Western Rajaputana and the whole of the province of Lower Sindh. Both the maps generally agree with the different distribution of land and water in the Punjab, as it was in

Rgveda times, and this indirectly proves the hoary antiquity of the Rgvedic hymns.

Thus Kalidasa had passed on the hoary memories of the past ages through his mahakavyas. If Kalidasa could remember at a later date of the geography of ancient India, how could the authors of Rgveda fail to remember and mention about their native home, if indeed they had come from out side into India, as the self-styled historians claim? Let the learned readers decide for themselves.

□

ENIGMA OF ETERNITY

Pronab Kumar Majumder

Daily I dallied in my mundaneness
 Guessing, surmising your majesty
 And vastness towering far above me
 But really could I visualise nothing
 Like an ant failing to measure
 The hugeness of an elephant
 I know for sure still
 You have lit so much of light
 In this earth of ours
 And many more of others
 Yet untreated by humans.
 Time and again I am overwhelmed
 By your immensity and enormity
 And in a bid to offer you anything
 In my worship of you
 I only go on borrowing from you,
 A debt that cannot be redeemed
 In thousand lived lives.

□

INDIAN POLITICAL SCENE

Dr. R. Gangadhara Sastry

In recent times India very much appeared to be in the limelight at international level, for various reasons out of which the Indian Prime Minister's visit to the United States of America and the Russian President Vladimir Putin's visit to India need to be necessarily ranked as the most significant events. The Indian Prime Minister's visit to the U.S. has in fact acquired unusual importance for reasons like:

- the importance given to the visit by Mr. Bill Clinton, the President of USA;
- America had always been soft towards Pakistan during the earlier decades (probably due to the Soviet presence in Afghanistan earlier) and now an unusual and apparently special interest has been shown by the US towards India due to its own problems from the Islamic fundamentalists groups;
- India would certainly benefit very much by getting closer to the US, in areas of defense, technology, trade and commerce etc., Particularly at this juncture of thoroughly jinxed relations with Pakistan;
- It would be of common benefit to India and US to work together in dealing with international terrorism, religious fundamentalism, illicit trade in drugs, weapons and proliferation of dangerous weapons ;and
- Both countries appeared to have taken cognizance of Taliban problem for necessary action to tackle it effectively through effective measures, besides an understanding

on issues of Business relating to information technology etc.

The Indian Prime Minister's visit though considered as a grand success by many, consisted mainly of his message to the American Congress, the Asia Society and his talk at the United Nations Millennium Summit. The Prime Minister has in fact, "struck a right diplomatic note by voicing India's aspirations as emerging global player with credentials for a permanent seat in an expandable Security Council". It is worth noting that he did not mince words while pointing to the American Nation which has been pressuring India to open a dialogue with Pakistan that, "Terrorism and dialogue do not go together":- The approach adopted by the Indian Prime Minister was commented upon as the best by a learned observer who said that, the Vajpayee Administration is definitely right in seeking to bring Pakistan under heightened International pressure, so that, it might act with restraint in regard to India". Pakistan's policy being referred to as "cloak of jihad" or "a medieval religious extremism" around the idea of "terrorism", by the Prime Minister has certainly made the expected impact on observers all over the world. Finally, by conveying to the Americans that India would certainly remain CTBT-friendly and would even participate in negotiations on a global facile materials cut-off-treaty:- the Prime Minister did a good job though India has to wait for some time to realize substantial

benefits of either Clinton's visit or Vajpayee's visit to US. However, the P.M's comments at the Asia Society meeting about his "svayamsevak" philosophy has drawn flak in certain political circles.

Closely following on the heels of the visit of the Indian Prime Minister to the US - began the much awaited and highly significant visit of the Russian President, Vladimir Putin to India. By declaring to the Indian Nation that, "together we shall succeed - you can count on our support" - the Russian President extended to us the needed support in various areas of cooperation, especially defense and military. Visualizing, a common enemy in problems relating to Kashmir and Chechenya, both countries have given a call to the international community for imposition of sanctions against Taliban. While agreeing to appoint a Joint Working Group on Afghanistan with Russia, India has succeeded in entering into the biggest defense agreement ever made since independence.

The Indo-Russian relations are back on the most significant lines possible. It has led to speculation by many scholars about a possible Russo-Sino-Indian axis to emerge in the coming future as a counter to aspirations of any country for unilateral technology. Our relations with Saudi Arabia and the other Arab countries are cordial.

On the home front however, the NDA, has to put up with many problems that are likely to crop up in the coming days as a natural consequence of the internal coalitional complexities. For examples, the problems like increase of petroleum and natural gas prices followed

by the pressures exerted by certain union cabinet ministers demanding rollback of the increased prices: the demand for imposition of President's Rule in West Bengal: had a disturbing impact on the coalitional establishment in general and the polity in particular. On top of all this, the rift between the BJP and the RSS would not certainly be in the interests of the nation if not settled at the earliest. The call for Indianisation of the minorities and requesting them to join the Indian mainstream as given by the RSS cadre, requires to be handled with great care by the BJP establishment. Last but not the least, conviction and granting of jail-terms to the former Prime Minister and the Home Minister while granting pardon to many others involved in the JMM case evoked a mixed response across the country with regard to corruption at high places.

As a tail piece, it would not be out of place to note that, though the agitation against the increase of power, petrol and gas charges in Andhra Pradesh appeared to have been a failure, it would be of immense value to the government if it realizes its mistakes in handling the situation and corrects itself through remedial measures open to it.

Finally, a word of appreciation with respect to the performance of Mrs. Karanam Malleswari who could win the only (bronze) medal at the Sydney Olympics of the Millennium year. Though it filled the hearts of all Indians with happiness it is not encouraging at all on the part of a country with the largest population in the world. She became a role model to all sports persons.

□

LIFE - A PRECIOUS GIFT OF GOD !

C. Sita Rama Murti

Infancy is instinct with spiritual halo,
Childhood is enshrined in heavenly innocence.
Boyhood is pervaded with carefree abandon.
Youth is inspired by lofty idealism and dynamic ebullience.
Middle- age faces an ever unrolling arena
for robust Self-Reliance and vigorous Will-Power to show their mettle
in facing challenging situations,
in solving conflicting problems,
in reconciling contradictory obligations!

□

THANK GOD !

Yogesh G. Nair

Armed with Truth, strengthened with Wisdom
Chastened with Righteousness, mellowed with Love.
Man forges ahead through the long arduous part of the journey.
and emerges into the Oasis of rest and relaxation.

Old age needs rest - rest from worldly pursuits!
But the pilgrimage continues: the goal is far ahead!
Advanced age spreads its flavour
by making itself purposeful and fruitful!

Mobilising resources-
Faith that does not fade, Righteousness that does not stray,
Energy that does not decline, Hope that does not shrink
and Love that does not languish -

Man continues march to Life's destination:
The footstool of the Supreme Lord,
The abode of lasting Peace and abiding Bliss!

□

READER'S MAIL

"I have read the latest issue of TRIVENI and enjoyed reading the articles. I am particularly impressed with the humorous article 'In Praise of Baldness' by Sri Ranga Rao".

-Prof. Kal Shastry, Berkeley, California University, USA.

"It seems to be a very prestigious journal. At the same time, it also encourages the new scholars and poets".

- Dr. Brinda Srinivas, Dalhousie (H.P.)

"Your editorial 'Sands of Time' is a wise amalgam of sense and sensibility advocating value based efficiency. Its universal appeal comes from the fact that it echoes the thoughts and feelings of all thinking people, who, sometime or the other, have become the victims of bureaucratic inefficiency and delay. Hope such instructive and enlightening articles keep on flowing from your pen. I also appreciate the articles - 'Value in Education, and 'Abode of Peace'.

- K.M. Kale, Gondia (Maharashtra)

"As usual your editorial is not only informative but also instructive. Your readers will surely be bitten by the time bug but they will also realise that "time is the mite that bites every one and every thing in the universe" Time will teach/heal those who fail to feel its significance in their lives".

- Dr. P. Dhanavel, Chennai

"I feel distressed to find the carelessness of proof readers doing irreparable harm to quality aspects of the esteemed journal"

-Prof. Hazara Singh, Ludhiana.

"I am quite happy to know that TRIVENI stands like an age-old banyan tree, supported by stalwarts."

-S.S. Prasad, Chennai.

"The editorial (Sands of Time) is a bedecked jewel. The theme selected is one of universal appeal and you have tackled terse issues of the complex subject in a lucid way compelling the appreciation of even men of mediocre calibre. Such editorials redound to the credit of the editor and presitge of the magazine.

-R. Narayanaswami, Tirupati

"As time and space are eternal, the TRIPLE STREAM of Prof. I.V. Chalapati Rao is eternal and its content infinite. 'Values in Education' by Jandhyala B.G. Tilak is a must read article. The two faces of the coin, i.e. 20th century, are nicely brought out in K.B.Rai's 'The Turbulent and Innovating Twentieth Century'. Sumit Talukadar's tribute to Henry Louis Derozio is a reminder to the doyens of literature which is superbly woven."

- K. Lakshminarayana, Pathapatnam.

"I discovered a serious mis-spelling in '**An Appeal**'. For 'illustrious' 'illustrating' is being used.

-*M.S. Sarma, Hyderabad*

(Thanks for pointing out the error: Ed)

"Your editorial on Time management is quite revealing and thought provoking. As you have rightly pointed out, Indians have to go a long way to learn proper use of precious time. Laxity, apathy, and narrow mindedness have made us pay a heavy penalty in clear contradiction to our professed goals and promises. Instead of aping the West merely in outward fashions it will be better to emulate them in punctuality, work performance, self-management and proper planning without empty talk and vainglorious show"

- *G. Somashu, Nizamabad.*

"TRIVENI has become a class journal keeping up its glorious traditions under your masterly guidance and editorship. That is why I would like to get as many poems published in it. It is sound policy to encourage budding poets. Only, give the old ones too a chance"

-*Dr. R. Rabindranath Menon, IAS (Retd) Bangalore.*

"In your editorial you have made very interesting and practical comments about methodical utilization and prudent management of time in this age of super - computer and

revolutionary developments in communications and informative technology. Most of the suggestions are based on your own keen observations and rich experience as an administrator.

- *M.G. Narasimha Murthy, Hyderabad.*

"The Triple Stream (in Sept. issue) is in true tone of the original **Triple Stream** by Sri Kolavennu, the founder editor. 'In Praise of Baldness' by Prof. Ranga Rao provides a pleasing relief. The other contributions too are worthy of the great journal".

-*Surampudi Bhaskara Rao, Kakinada.*

"Your article on 'Sands of Time' is really eye-opening. Man is inching towards the grave every moment and yet he wastes his time which is precious.. which comes once but never returns."

-*Har Prasad Sharma, New Delhi.*

"The July-Sept No. of your eminent quarterly just to hand. As usual, your scholarly article. "Sands of Time/Time Management" stands out prominently as the pole star, with some other interesting article following behind. I quite enjoyed the humorous article "In Praise of Baldness" by Dr. Ranga Rao, "Abode of Peace" by Dr. A.R. Rao and "Remembering Gandhi" by Dr. Sarojini Ragani.

-*Dr. H. Tulasi, Editor Metaverse Muse*

BOOK REVEIWS

ENGLISH

PSYCHOBIOGRAPHY OF

C. SUBRAMNIA BHARATHI;
N. Subramanian: Ennes Publications.
Udamalpet - 642128. 2000. 221 pages. Price
Rs. 250

Bharati (1882¹- 1921) was a born poet. But poverty forced him into taking up the job of a hack pen-pusher at the editorial desk of Svadesamithran. Proximity to political news transformed the Shelleyan romantic into a fiery patriotic poet. He suffered because of his political views and had to choose self-exile at Pondicherry. His greatest poems were written in exile: Kannan Pattu, Panchali Sapatham and Kuyil Pattu. He passed away in Madras, "an inheritor of unfulfilled renown."

There have been tonnes and tonnes of Psychobiographies of writers abroad: Wallace Stevens, Coltte, Sylvia Plath. Have they revolutionised our understanding of the concerned authors? Mercifully not. In the same way, the present volume would not change our perceived view of Bharati much. Nor does Prof. Subramanian want such a result. He is a genuine admirer of Bharati and this fact seeps through every page of the book.

The familiar details of Bharathi's life are presented as also the familiar comment: while he lived Bharathi received no help from his people but when he died admiring words were uttered by the bushel and a mandapam erected for him.

Bharati became a follower of Tilak, and thus to follow the logic of Prof. Subramanian's argument further on, a "political fundamentalist". Meeting Sister Nivedita was a tremendous experience for Bharati. His views on women's emancipation were inspired by the Sister's presence. As for Bharati's nationalism, to accept as true an ageing friend's memory which accuses Bharati of having desired the physical extermination of the white people (men, women and children) who happened to be in India is not quite fair. It is better to acknowledge as correct Bharati's own writings against bomb culture: one who dared to stand against society so boldly would not have cared to be untruthful in matters political. In fact, the professor himself says elsewhere that Bharati's was an "integrated" personality. The conclusion that "his soul which was in torment (and it) had no earthly cures" seems apt. Bharati called for transformation of this earthly life into a divine life but had no notion of where to go in for an army of idealists who could make it possible.

In fact, Psychobiography of C. Subramania Bharati is important more for the light it throws on the Renaissance Movements (political, social) and personalities other than Bharathi who led our renaissance.

Prof. Subramanian who is a rationalist with a crystalline historical sense says "So long as romantic mysticism refuses to yield place to

reason and science". no reform of Hindu society will be possible." Food for thought since even the so-called philosophy of rationalism (pakuttarivu) advocated by E.V. Ramaswami Naicker has been completely eaten up by the romanticisation of the Tamil land and Tamil Mother (Tamil-thaay). Bharati thundered hopefully: Jaathikal Ilayadi Pappa (Baby, there are no castes) but today Tamil Nadu is witnessing an unprecedented plurality of castes fighting for the fishes and loaves of power.

There is a chapter on Bharati the man of letters linking the poems to his adolescent frustrations, to Shelley's views and the Freudian parlance. Prof. Subramanian finds the Kuyil Pattu to be a sanitised version of the love Bharati may have cherished for a girl of a lower caste (Valliammai). Other criticisms include Bharati being a narcissist, his having little sense of humour, his acceptance of "Pseudo-spiritual vagrant humanity" and the manner in which he would justify idleness, indiscipline, irresponsibility.... Prof. Subramanian also says that Bharati was a genius. Faced with human failure down the ages, a historian will not use the word 'genius' idly. The Professor must have placed the word in the appropriate place with a high sense of responsibility.

So we emerge out of the book, probably a little wiser but certainly happier. It was wonderful to have had a genius directing the socio-political events in the nation for a time from the editorial chair of India and inspiring the people with the poet's quill: "When will this thirst for freedom slake? When will this love of slavery die?"

Tamil Nadu has been lucky. What more need be said?

-Dr. Prema Nanda Kumar

FROM THE CORE WITHIN; Susheel Kumar Sharma. Creative Books. New Delhi - 1999. pages 72. Rs. 80-00.

The deluge of free-market materialism and the computerized onslaught of technology on our 21st century civilization has failed to submerge the poetic spark, and the ark of the music is still afloat. This is amply proved by *From the Core within*, a collection of short lyrical poems by Dr. Susheel Kumar Sharma. Unburdened by the weight of rhyme and rhythm and shorn of the cliched poetic verbiage, the poems are capable of creating ripples in the staid and matter-of-fact methods of our times.

What at first glance appears to be an attempt to articulate the storm within that has traumatized the poet in his personal life and the world around him reveals, on a closer look, an undercurrent of nagging irony pricking and goading the man of today on his failure to become what he aspires to be, and the shattering of his cherished dreams, which finds an expression in poems like 'The Spineless', 'The Rejection of a Cordial Julep' and 'A Search for the Brains', etc.

The poet makes an attempt to come to grips with a world vitiated by anomalies and contradictions, hypocrisy and humbug, where principles and ideals have gone topsy turvy, and the moral fabric has gone haywire, which a sensitive soul is unable to cope with the sympathies of the poet are with the deprived

and the marginalised as can be seen in 'A Reverie', 'Motherly Affection', 'Progress', 'Grandma' and 'Fate', but he finds himself helpless and defeated 'fluttering his wings in vain', in his desire to change this wicked world. The 'Seven Poems on the Gulf War' in a similar vein expresses shock and dismay at the senseless violence and suffering unleashed by futile wars and pyrrhic victories.

However, what relieves this doleful serenade is the glow and human warmth of sensual imagery and hedonic delight interspersed throughout the collection particularly in poems like 'Parting', 'A Dream' etc. Such colourful delineation of the scene around and the smooth unlaboured flow of poetic expression lend a rare charm to these poems, and suffuse them with musical cadences and echoes from the works of the leading lights of English poetry with whom the poet has had a long aesthetic association as a student of English literature.

On the whole, this collection of poems has the freshness and gleam seen in well-lit earthen lamps floating down a holy river whose flickering flames create varying glimpses, according to the angle of vision and predilection of those who may go through these poems.

-S. D. Joshi

PARAMAHAMSA; Dr. V. A. Sarma, S.V. University, Tirupati, 6/296, Ullipattada, Tirupati, 517 502.

The work under review is at once a Mahakavya, written as the author points out, according to the "lakshanani", traditional "rules" and an "Epic" of the European type if

also a verse-biography of a Mahapurusha whose memory is still green in Nation's memory. It is subtitled, "An Epic of the New Millenium". Swami Ranganathananda in his Foreword calls Sri Ramakrishna a prophet of the Modern Age and remarks: .

Sri Ramakrishna's message which aims at the development of all that is best in human soul is most needed now as humanity is stepping into the Third Millenium.

Perhaps, if the message is taken seriously the message may usher in a New Millennium in another sense than the Third Millenium of the Christian Era. The Bible itself (Rev:20:1-5) envisages a period of perfection in which there will be a reign of God and supreme peace and happiness. The Paramahamsa wants nothing less than a rise from the life of the senses to that of the spirit. What better Millenium can we desire than a life which is centered in the spirit?

Even a professor of Sanskrit today cannot escape thinking of life in terms used in English. The Paramahamsa himself was living at the dawn of the "Modern Age" not in the sense in which Swami Ranganathananda uses the words in his Foreword but in the sense in which "Zoo" and "Museum" and all the rest had come into vogue. Even ways of thinking were changing with the advent of Brahma Samaj and other movements. The great creative writer, "Kavi Rajahamsa" that Sarma is uses Sanskrit to present different shades of experience in chaste Sanskrit.

We have a detailed account of the Paramahmsa's life from his birth to his last

moments. Naturally the stress falls on his devout nature from the start, his Sadhana and attainment of different inner experiences. Embedded in the work are various hymns and prayers. It is by his own inner attainment he is able attract the best intellectuals of the day.

Sarma brings out beautifully Gadadhara evolving into an Avatar and shows how he who was Rama and Krishna became Ramakrishna. The main work is both preceded and succeeded by a number of hymns which enhance the value of the work. Most remarkable is "Gayatri Paramhamsah", each verse beginning with a syllable of the Gayatri Mantra composed. In the manner of the Gayathri Ramayana. There is also a New Gayathri Ramayana in the body of the work.

Every pilgrim of Eternity will treasure the work.

-K.B. Sitaramaih

THEN CAME GANDHI: Cn. Srinath, Goodwill Fellowship Academy, Mysore, 1999. Price Rs. 50-00

Then Came Gandhi is a slim volume of 34 poems with an afterword by Mulkraj Anand, written by Professor Srinath of Mysore University. In all the poems in the volume, one could discern the poet's lament over the loss of Gandhian values in the modern world, especially in India which has given this great legendary figure. Though Gandhi fought and sacrificed his life for the nation, people scarcely follow his ideals except a few self-styled politicians and some self-centered intellectuals who remember him and pay homage by holding seminars as a routine ritual on

his birth and death anniversary days. It is in this context the poet's lament assumes significance. One may discover as one reads through a sense of urgency that we should at least revive some of his values, though not all, in order to infuse a fresh life in the already debased and decadent corrupt society.

The slim volume ends with an optimistic note in "And Thus Spoke Gandhi" like Nietzsche's Thus spoke Zarathustra in the following mantra like lines, "It is faith that steers us, faith that jumps across the ocean".

The poems are well written in free style and highly readable. One can read them with ease. Srinath has made every line simple and lucid without any confusion. The book has been elegantly brought out by the Goodwill Fellowship Academy. I have no doubt that this slim volume of highly readable poems will stimulate thinking in the minds of everyone who comes across it. I recommend it for all.

-Dr. K.V. Raghupati

C.P. BROWN : V. Subbarayudu, Published by J. Hanumat Sastri, Mahati Publications, Kadapa - 516 004, pages 98 Price Rs. 60-00

"When I began these books, Telugu literature was dying out : the flame was just glimmering in the socket."

"To revive the literature of a language was an arduous task for one man, and he a foreigner" said C.P. Brown in his autobiography. Yet he successfully completed this arduous task. There are certain people born for a purpose and C.P. Brown was certainly one such. The wonder is that before landing in

Cuddapah he never heard of Telugu or understood a word of it. Yet he not only mastered it but did such a yeomen service which no other person, not even a Telugu, did for Telugu language and literature.

His transfer for Machilipatnam (Bandar) as Registrar of District Court and Assistant Judge was a turning point. It was here he came in contact with Vathyam Advaita Parabrahma Sastry and Mamidi Venkaiah who were great scholars in Telugu and Sanskrit. While the former introduced Brown to Telugu Classics the latter helped him greatly in compiling his most popular dictionaries, his Magnum Opus.

Again it was sheer providence that during a short stint of six weeks in 1823 in Madras, Brown came across a book entitled "Description of the Character, Manners and the Customs of the people of India" (1817) by a French Missionary, Abbe Dubois. A brief reference in the book to Vemana turned the attention of Brown.

Brown was transferred to Rajahmundry in 1825 where he began the study of Mahabharata. In fact by the time he gained a thorough grasp of treatises like "Kavijanasrayam" and "Appakaviyam" he wrote a book on the prosodic techniques in Sanskrit and Telugu.

Brown returned to Cuddapah in 1826 and his real work began then. He named his residence as "Brown's College". He collected thousands of palm-leaf manuscripts, employed scholars to compare, edit and prepare accurate versions copied. Thus he revived many classics like "Manucharitra", "Vasu Charitra" etc. which otherwise would have been lost permanently. He wrote 64 books and

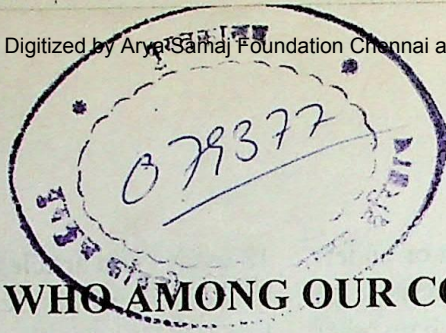
18 essays and articles. Even after retirement he continued his service to Telugu from London. He got a chair for Telugu installed in London University which he occupied in 1865 till his demise in 1884. He did such service which a host of Universities with teams of experts could not do.

In England Shakespeare's birth place at Stratford-on-Avon is a tourist attraction. The Tamils made Tyagaraja's house at Tiruvaiyaru a place of worship. But we do not know where is Bhadrachala Ramadasu's house. Even the birth place of Bammara Potana is an issue of controversy between Orugallu and Ontimitta. We could not make Gurajada's house a national monument. With such a dismal scenario it is heartening to note that Janamaddi Hanumatchastri with his untiring efforts could build C.P. Brown's Library exactly at the spot where C.P. Brown ran his "College."

Mr. V. Subbarayudu published a biography of Brown entitled "C.P. Brown" in English. Though the book contains 98 pages it is the quintessence of Brown's stupendous work. It gives a wonderful introduction to the present generation about Brown. His English rendering, language, style and presentation are all exemplary. He wrote this book at the behest of the young septuagenarian Janamaddi Hanumatchastri who assumed the role of Publisher also. Both deserve kudos for their missionary zeal.

The dedication of the book to the memory of J.P. Gwynn, yet another British soul of our times (he passed away in Sept. 1999) who loved Telugu and did much to its cause is very appropriate

-Dr. K. R.K. Mohan



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